WHITECHAPEL ART GALLERY



Spring Exhibition, 1905.

MARCH 23rd to MAY 3rd.

12 Noon to 10 p.m.

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INTRODUCTION.

THE present Exhibition is designed to give as comprehensive a view as possible of British Art Fifty Years Ago. The central date 1855 has been selected and a period of about fifteen years before and after that date included.

The period is one of the greatest interest in British Art. The works of the Pre-Raphaelites will live as long as Art lives, from the fact that by their intensity of sincerity, they succeeded, in spite of possible limitations and defects, in creating a new artistic symbol which will continue to appeal to all men of artistic perception.

The fine tradition of English painters deriving from Hogarth and Reynolds in portraiture and from the Dutch painters in landscape, was just coming to an end.

Constable died in 1837, Lawrence in 1830, Turner in 1851, Wilkie in 1851, and Etty in 1849.

Extraordinarily skilful in technique as many of the painters of the time were, few of them seemed to have any mental conception to express in their work.

The traditions of painting, founded on the experiments of the old Masters, though very beautiful and skilfully carried out, were being found to be conventional, and in some cases false. They could not include true blues and greens in their artificial system of colouring. A searching after greater truth was already manifest when the famous band of talented young painters, among whom Holman Hunt, Millais and Rossetti were the most famous, came together and resolved to make a fresh start in Art. For centuries painters had been copying the perfections of Raphael with ever increasing want of success. The Pre-Raphaelites resolved to go back and start where Raphael started and see if they could not do better working on parallel lines to the great painter than their predecessors had done by the fatal process of trying merely to copy his perfection. Praised and hung at the Academy at first, their work soon raised a storm of violent abuse that seems almost incredible at the present day, seeing that their technical skill was always equal to and usually greater than that of their traducers.

The more distinguished painters of the time like Mulready, met the younger painters with ready recognition. It was the popular nonentities of the day, whose names are already lost to fame, who were their bitterest foes.

A remarkable feature which marked the new school of painters was the combination of literalness of fact and detail with romantic imagination, two apparently contradictore qualities. It tried to give expression to the finest and most passionate emotions of humanity by means of rigid faithfulness of detail. Romance has generally fled the fact of everyday life and in consequence become inflated and insipid. The Pre-Raphaelites realized the immense effectiveness offered for the expression of tense emotion by the contrast of this emotion with literal detail.

The carefully wrought shavings of the carpenter's shop, the awkward gesture of Claudio fingering his fetters, contrasted with the intense emotion of Christ's face or Claudio's

expression, startle the onlooker and reveal to him a gulf of emotional atmosphere, as a pebble falling into an abyss of the mountains reveals to our consciousness the vast gulf of space.

ENTRANCE WALL.

An attempt has been made on this Wall to recreate a "Mid-Victoria Lost," within very exiguous limits of space. An effort to obtain the furniture of the period proved unsuccessful. It has apparently died of its very ugliness, as a commercial article, though doubtless a more careful search than the committee had time to make would reveal its existence in thousands of back parlours of the inner ring of London suburbs. No. 5 shows some fair specimens of the furniture in fashion in 1851.

The fine style of solid English furniture handed down from Gothic times reached its culmination in the reign of Queen Anne, when the feeling for proportion and spacing due to the classical Renaissance was assimilated by our cabinet makers without any loss of suitability to the object of the piece.

Chippendale and his successors refined on this style till with Adams it reached its acme of somewhat emasculated elegance. Then furniture makers took to copying French models and elegance ran riot.

The early Victorians seem to have reacted to a funereal horsehair or rep solidity, which in its very ugly massiveness has the saving grace of utility, but their new machines began to make possible for the Victorians at cheap rates the senseless, soulless ornament that has been the bane of the later 19th century.

The revelation of the possibilities of metal construction, so popularly demonstrated in the buildings of the 1851 and 1861 exhibitions, led to a taste for clocks showing all their works and other anatomical monstrosities. To what lengths of eyesearing hideousness a Victorian interior might run is well seen in picture No. 350.

The colour sense of the early Victorians was distinctly refined. Their colour and pattern schemes have strong traces of Chinese influence, due to the large importations of oriental china and stuffs. Excellent rose pinks and soft yellows and blues predominated, but the discovery of aniline dyes introduced the Mid-Victorian to the unholy joys of the most vivid magentas, violets and emerald greens.

The 1851 exhibition brought Indian colouring more to the front, and Paisley produced its gracefully hanging imitations of Kashmir shawls. Dress, which had reached a climax of graceful simplicity, swelled into the crinoline. The eye, once vitiated by its fascinating but monstrous protusions, refused to return to the higher level of taste, and polonaises and improvers followed in mad succession.

National organic architecture died in King's Cross Station, the distinctly interesting but somewhat pathetic effort of a sound but moribund national tradition to cope with totally new requirements. The series of revivals started by Walpole in his Gothic at Strawberry Hill and by Pugin in his churches began their ever narrowing cycles, till nowadays we have the blur of every style at once like the indistinguishable patterns on a spinning painted toy.

WHITECHAPEL ART GALLERY,

HIGH STREET, WHITECHAPEL.

SPRING EXHIBITION, 1905.

BRITISH ART FIFTY YEARS AGO.

CATALOGUE.

1 Dante and Beatrice
By W. Dyce.
Lent by J. Stirling Dyce, Esq.

An unfinished painting of Dante and Beatrice by the distinguished Scottish painter who was employed so much in the decoration of the Houses of Parliament.

Dyce visited Italy and studied methods of fresco painting, so that he was well prepared to undertake the commission for decorating the Houses of Parliament, when it was decided that these decorations should be carried out in fresco.

There is no doubt that the unexpected and rather unfortunate decision to have the decorations for the Houses of Parliament executed in fresco, instead of oil, which would have allowed full play for the chiaroscuro modelling in which Etty, Stevens and Ford Madox Brown were excellently trained, had an immense influence on the art of the period, particularly on that of the Pre Raphaelites.

2 The Maid and the Magpie
By W. J. Webbe.
Lent by The Misses Mudie.

3 Chromo-lithographs of the 1851 Exhibition
Lent by The Victoria and Albert Museum.

The Early Victorian woman aimed, above all, at being womanly, and thereby derogated from her full dignity as a woman. To be womanly instead of a woman entailed selecting certain qualities and cutting off or stunting others.

To Early Victorians the proper womanly qualities were delicacy, tenderness, softness, amiability, and refined gentility. The woman of the period was, up to her lights, a good mother, an amiable but rather foolish wife; but, unmarried, she tended to lose all serious hold on life.

Woman at this period had perhaps a worse education than ever before or after. Seminaries for Young Ladies scarcely fitted the girls of the period for the realities of life which refused to be always becomingly Victorian. Women were encouraged, at any rate in theory, to be silly rather than serious, helpless rather than helpful, delicate rather

than robust. Decline and hysterics ravaged the women of the period. For those who failed to secure a husband, the one prize at that time in the lottery of life, there was literally nothing else to do, and public opinion quite justified them in going into 'declines' or hysterics.

The men of the period suffered somewhat, too, from having to be 'manly,' and usually became somewhat pompous, bombastic and boring, from the effort to pose as parlour heroes in a world of disconcerting realities.

The age seems to have been lacking in a sense of humour. At any rate no one ever thought of turning the search-light of humour on himself. Everyone was thoroughly in earnest, thoroughly convinced of his own virtue and noble-mindedness. Politicians, engineers, writers and artists alike were filled with unself-conscious, simple-minded enthusiasm for the course they had decided to be right. It never occurred to them to reflect that there might be two sides to a question. This gave the age a certain strength, but it led it to absurd and scurrilous abuse of anything new, as in the incredible attack on the Pre-Raphaelite painters.

4 Her Majesty Queen Victoria presenting Medals to the Guards after the Crimean War.
A Print coloured by Sir John Gilbert,
Lent by The Corporation of London.

5 Her Majesty's Retiring Room at the 1851 Exhibition.
Lent by The Victoria and Albert Museum.

6 Fashion Plates, most of them designed by Alais, showing Costume between 1850 and 1870
Lent by The Victoria and Albert Museum.

7 Case containing Early Victorian Garments.
Lent by Mrs. Sydney Morse and Friends.

8 Sketch of Wedding of Princess Royal
By John Phillip, R.A.
Lent by John King, Esq.

9 Case containing Early Victorian Bonnets.
Lent by Mrs. Sydney Morse and Friends.

10 Quilt
Lent by Mrs. Sydney Morse and Friends.
This work occupied 20 years, and was embroidered without a pattern by the postmistress at Mayfield. It shows what a good instinct for design and colour was still prevailing in England at this period.

11 Case containing Relics and Lady Blessington's Muff

Lent by Mrs. Sydney Morse and Friends.

Margaret Power, Countess of Blessington, was born in 1790, near Clonmell. Unfortunate in her father and her first husband, she married the Earl of Blessington in 1818, and became famous for her wit, her writings, and her love of ostentation. Her debts led to residence abroad where she met Count d'Orsay who married her stepdaughter and resided with her at Gore House, For several years she was editor of the *Keepsake* and of the *Book of Beauty*. In 1849 debts led to her retirement to Paris, where she died the same year. This ostrich muff shows the extravagant but exquisite style of dress she affected.

Painters surviving from the earlier part of the 19th century.

12 The Red Cross Knight Slaying the Dragon

By George Richmond, R.A.

Lent by The Hon. Mr. Justice Kennedy.

This picture shows us a scene from Spenser's allegorical romance of "The Faerie Queene," in which Una and the Red Cross Knight symbolize 'Purity' and 'Valour' striving against 'Temptation' and 'Vice.' The Holy Man, 'Contemplation,' had just shown Una and the Red Cross Knight (from a high mount) the new Jerusalem, where

"Now are they Saints all in that citty sam
More dear unto their God than younglings to their dam,"

when the Dragon appeared, with whom the Red Cross Knight had to engage in fight.

13 An Old Man (Painted 1840-2)

By Sir George Harvey, P.R.S.A.

Lent by James Cullen, Esq.

14 The Birdcatcher

By W. Mulready, R.A.

Lent by D. Dyce Brown, Esq., M.D.

15 Jour Maigre, Caen

By E. M. Ward.

Lent by Harold Hartley, Esq.

16 Aurora

By G. F. Watts, R.A., O.M.

Lent by Mrs. Lees.

This early work of Mr. Watts shows how much he was influenced by Etty. The Goddess of Dawn is rising from the gloom of night as the stars wane, and flying joyously in the first rays of the rising sun, amid a band of cupids, one of whom seems fluttering down a ray of light into the very sun itself.

This picture, which was painted in 1842, is full of the joyous might of the old masters Titian and Rubens whom Mr. Watts at times closely approached.

17 An old English Homestead
By R. Redgrave, R.A.
Lent by The Victoria and Albert Museum, South Kensington.

A careful rendering of English pastoral life. The scene is a glade leading down to an old farm. The land is not so carefully and scientifically cultivated, but that a margin can be left for the beauty of splendid timber. The season is the time of the hay harvest, as the loaded wain shows. The plough is left aside. The labour of tilling is over, and the season of full fruition has come. The farmer's wife is going to market with her children. The whole is marked by the peace of leisurely customary toil in fresh air, and the charm of the subject depends not a little on the famous "neatness of England."

18 The Burial of the Blessed Virgin
By George Richmond, R.A.
Lent by The Hon. Mr. Justice Kennedy.

19 Landscape.
By W. Collins, R.A.
Lent by D. Dyce Brown, Esq., M.D.

20 Sunday Morning
By Fred. Goodall, R.A.
Lent by Messrs. Vicars Bros.

21 Rustic Flower
By James Pelham, Senr.
Lent by Harold Hartley, Esq.

22 Mother and Child
By C. W. Cope, R.A.
Lent by The Victoria and Albert Museum.

23 Going to School
By T. Webster, R.A.
Lent by The Right Hon. The Earl of Northbrook.

Webster was one of those skilful painters who delighted to render the simple scenes of everyday life. The thatched cottages and 'Dame's Schools' of his day are no longer familiar surroundings for us, but the carefully observed types of unidealized school-children are familiar to us all.

24 Arran, from Bute
By Waller Paton.
Lent by Miss Carr.

25 Study for the Judgment of Paris
By William Etty, R.A.
Lent by Harold Hartley, Esq.

26 Sale of a Slave at Alexandria
By W. J. Muller.
Lent by H. Darell Brown, Esq.

27 Case containing Early Victorian Bead-work
Lent by Mrs. Sydney Morse and Friends.

28 "Who can this be from?"
By C. R. Leslie, R.A.
Lent by The Victoria and Albert Museum, South Kensington.

Leslie was a painter of consummate skill. He lived at a time of aridity in intellectual life, and scarcely found subjects worthy of his talent. This is a scene of social 'genre' painted in imitation of the Dutch pictures shown at this Gallery last year. The lady, who is evidently a beauty in the estimation of herself and other people, is receiving the missive with an affectation of indifference.

29 The Ruined Family
By E. V. Rippingille.
Lent by The Walker Art Gallery, Liverpool.

This is the fourth scene in a series of pictures painted by Rippingille to illustrate the evils of intemperance. These series of pictures with a moral purpose had been popularized by Hogarth. We see the children enjoying the change even of homelessness, but the elder girl seems to feel her responsibilities as she holds the quaint baby for her weeping mother.

30 Dutch Boats in a Calm
By E. W. Cooke, R.A.
Lent by H. Darell Brown, Esq.

A small but beautiful painting of Dutch 'pinks' in the calm before a storm. Cooke was one of the English marine painters, who, like Turner in his early days, modelled themselves on the great Dutch painters of sea subjects.

31 Bazaar at Sioul
By W. J. Muller.
Lent by H. Darell Brown, Esq.

32 Mendicants of the Roman Campagna.
By E. V. Rippingille.
Lent by The Victoria and Albert Museum.

We see here the Italian peasant women of the district round Rome taking their siesta during the heat of the day amid the romantic surroundings of Rome, the sculptured marbles of ancient gardens and the still older ruins of Roman tombs.

In Rippingille's time, when figure subjects were very popular, most artists spent several years studying art in Rome, where excellent models could be hired cheaply, and the works of the great masters of the past studied.

33 Returning from School
By T. WEBSTER, R.A.
Lent by The Right Hon. The Earl of Northbrook.

34 An Old Woman Spinning
By MARGARET S. CARPENTER.
Lent by The Victoria and Albert Museum, South Kensington.

This interesting woman-painter trained herself in the fine collection of old masters at Longford Castle. She established herself in London as a portrait painter in 1814, and her portraits of Bonington and Gibson, the sculptor, are now in the National Portrait Gallery.

35 Bothwell Castle
By ALEC FRASER.
Lent by The Albert Institute, Dundee.

Alexander Fraser was a fellow-student with Wilkie and Watson Gordon at the Edinburgh Academy. He filled in minor details for Wilkie's pictures for many years. He painted coast scenes and landscapes with considerable power, and has been called the 'Scottish Constable.' He is one of the most able of Scottish painters who have always excelled in portraiture and landscape from the days of Raeburn and Thompson of Duddingston, the clergyman painter and friend of Turner.

36 A Fishing Boat returning to the Port of Broekenhaven
By E. W. COOKE, R.A.
Lent by Messrs. Vicars Bros.

37 Venus and Her Doves
By WILLIAM ETTY, R.A.
Lent by Dr. Lloyd Roberts.

One of the most graceful of Etty's brilliant pieces of painting. The Goddess of Love is seated by a well, while her attendant lets one of her doves flutter to the end of its tethering ribbon. The painting of the head of Venus is much softer and more beautiful than that of the Cupid who is fishing in the well.

William Etty (1787-1849) was an inveterate student to the end of his life, and went nightly to the Academy Life School. He tried to unravel and combine the methods of Venetian and Flemish Art, while as the pupil of Lawrence he derived directly from the main line of English tradition.

For beauty of paint, Etty has few superiors, but he came too late, unfortunately, for his skill to find adequate employment. Perfectly trained as he was on the older lines for historical painting in oil, when the Commissions for the Houses of Parliament, which would have afforded him his opportunity, were finally given, fresco was selected as the medium, and Etty was passed over.

At first Etty inclined to landscape, but he writes: "afterwards, when I found that all the great painters of antiquity had become thus great through painting great actions and the human form, I resolved to paint nothing else, and finding God's most glorious work to be Woman, I resolved to dedicate myself to painting—not the draper's or milliner's work—but God's work, more finely than had ever been done before."

No one was a sterner moralist than Etty. He proclaimed that he had never painted a picture without a moral purpose, and cautioned people to "avoid the loose habits and vicious manners of the Italians." Of Paris he severely remarked, "Pleasure and amusement are the idols," and a thunderstorm there seemed to him to be the angry voice of God rebuking the "gay and giddy multitude."

38 The Painter's Mother
By William Dyce.
Lent by J. Stirling Dyce, Esq.
A charming portrait of the painter's mother in the simple beautiful dress of the period.

39 On the Tyne
By J. M. W. Turner, R.A.
Lent by John King, Esq.
In this picture, painted towards the end of his life, Turner shows himself chiefly occupied with the mystery of light. The early packet recalls the better-known one in the "Fighting Temeraire."

40 Ullswater
By G. Dawson.
Lent by Mrs. James Beazley.
A view of Ullswater, looking up to Helvellyn, painted by one of the older painters connected with Liverpool.

41 The Way to the Hayfield
By David Cox
Lent by The Harris Library and Museum, Preston.
David Cox scorned all picturesqueness and incident in his pictures. The immensity of the sky, and the quiet landscape rolling uneventfully to the distant blue horizon, gave him all the subject he wished for, and no one has excelled him as a painter of the moods of nature

42 Portrait of Wm. Blake Richmond (His Son)
By George Richmond, R.A.
Lent by Sir William Richmond, R.A.
A portrait of Sir William Richmond, who is now decorating St. Paul's Cathedral with mosaics, when he was a boy.

43 The Lake of Nemi
By R. Scott Lauder, R.S.A.
Lent by H. Scott Lauder, Esq.

44 Haymaking
By W. Mulready, R.A.
Lent by The Right Hon. The Earl of Northbrook.

This picture, painted in 1843, illustrates a scene in the 'Vicar of Wakefield.'

"In the morning early I called out my whole "family to help at saving an after growth of hay, "and our guest (Mr. Burchell), offering his assistance, "he was accepted among the number. Our labours "went on lightly, we turned the swath to the wind, "I went foremost, and the rest followed in due suc- "cession. I could not avoid, however, observing "the assiduity of Mr. Burchell in assisting my "daughter Sophia in her part of the task. When "he had finished his own, he would join in hers and "enter into a close conversation."

45 Our Poor Relations
By Sir Edwin Landseer, R.A.
Lent by The Right Hon. The Earl of Northbrook.

Sir Edwin Landseer, with his liking for a telling title and his skill in animal painting, fixed on the common idea of the ancestry of men and animals to give us this clever and sympathetic rendering of animals not too universally popular.

46 Portrait of the Artist
By R. Scott Lauder, R.S.A.
Lent by H. Scott Lauder, Esq.

Scott Lauder was an able painter and had an immense influence on the Scottish painters of his time. From him Pettie, Orchardson, and many others derived the excellent technique which distinguishes their work.

47 The Carrier's Halting Place
By W. Collins, R.A.
Lent by The Corporation of Wolverhampton.

48 Portrait of Himself
By George Richmond, R.A.
Lent by Miss Edith Richmond.

49 The Mountain Mirror (Finished Sketch)
By Sir George Harvey, P.R.S.A.
Lent by Mrs. Reed.

50 Hampstead Heath
By J. Linnell, Senr.
Lent by H. Darell Brown, Esq.

Linnell carried on the great tradition of English landscape painting which the painters of the Norwich School had acclimatized from Holland.

This dignified rendering of English pastoral landscape, where it breaks into wildness, is a fine example of his style, which is sometimes slightly hard. Linnell was an artist of many-sided talent, producing many portraits, miniatures and mezzotints.

51 Dawn (Painted 1866)
By Sir George Harvey, P.R.S.A.
Lent by James Cullen, Esq.

52 By the Waters of Babylon
By William Etty, R.A.
Lent by the Harris Library and Museum, Preston.

Etty has, for once, gone to biblical history instead of to mythology, but the result is much the same for this great painter with a great lack of anything to paint. The picture represents the women of the Jewish captivity sitting down by the Waters of Babylon to weep.

53 A Spanish Lady
By John Phillip, R.A.
Lent by His Honour Judge Evans.

54 Kilgarran Castle
By J. M. W. Turner, R.A.
Lent by Mrs. Bischoffsheim.

A splendid example of Turner's earlier manner He seizes on the romance of the feudal times and makes nature repeat it in the gloom of the gorges and the splendour of the skies.

55 The Salutation of the Aged Friar
By Sir Charles Eastlake, P.R.A.
Lent by Mrs. Lascelles.

The holy friar, on some pilgrimage, with his attendant monk, is receiving a rose and salutations from pious peasants. The slightly artificial posing of the group, according to classical standards, and the rather conventional expression, are typical of English art before the Pre-Raphaelite movement.

56 Hayfield
By George Richmond, R.A.
Lent by The Earl of Leven and Melville.

57 Portrait of Thomas de Quincey
By Sir W. Watson Gordon.
Lent by D. Dyce Brown, Esq., M.D.

Sir John Watson Gordon began life as a historical painter. Want of funds led to his devoting himself to portraiture. On Raeburn's death, in 1823, he became the chief portrait painter in Scotland, and in 1850 "Queen's Limner." This portrait of De Quincey (there is another by Watson Gordon in the National Portrait Gallery) shows his fine feeling for colour and his capacity as a reader of character.

Thomas de Quincey (1785-1859), a member of an intellectual family and a clever boy himself, wrote Greek fluently at 13. He began the practice of taking opium when at Oxford to soothe neuralgia. He lived for many years the life of a student at Grasmere, the neighbour and friend of Wordsworth

and Coleridge, and supported himself by writing. His most famous work is "The Confessions of an English Opium Eater," which he considered rightly to be an example of the "literature of power," whose function is to move rather than to teach.

58 Whistonian Controversy
By W. MULREADY, R.A.
Lent by The Right Hon. The Earl of Northbrook.

The Vicar of Wakefield discussed several topics at an inn on one occasion. Among these is mentioned the "Whistonian Controversy," a subject then arousing considerable attention in England. Whiston, a distinguished divine and mathematician, came to the conclusion, as a result of his studies, that the Primitive Christian Church had been Arian in doctrine, and he therefore declared himself an Arian, though Arius had been declared a heretic at the great Council of Nicaea. He was expelled from the University of Cambridge and finally left the church and became a Baptist. His vindication of his position was published under the title of "Primitive Christianity" in 1711.

59 At Barncluith
By ALEC FRASER.
Lent by John Inglis, Esq., LL.D.

60 Island of Rhodes
By W. J. MULLER.
Lent by H. Darell Brown, Esq.

61 The Entombment
By GEORGE RICHMOND, R.A.
Lent by Miss Edith Richmond.

62 The Poultry Seller
By RICHARD HEIGHWAY.
Lent by The Victoria and Albert Museum.

63 Interior of a Church
By DAVID ROBERTS.
Lent by D. Dyce Brown, Esq., M.D.

64 Children Gathering Flowers
By G. SMITH.
Lent by The Victoria and Albert Museum.

65 The Hop Garden
By W. J. WITHERINGTON, R.A.
Lent by The Victoria and Albert Museum.

66 Head
By WILLIAM ETTY, R.A.
Lent by E. Godwin Clayton, Esq.

67 Students of Salamanca Serenading
By JOHN PHILLIP, R.A.
Lent by The Walker Art Gallery, Liverpool.

John Phillip was a native of Aberdeen who came to London as a stowaway. His talent as a painter was, however, quickly recognized. He excelled in

portraiture and scenes of Spanish life. He visited Spain many times. In 1856 he went there with his friend Ansdell. Phillip carried on Wilkie's plan of enhancing subjects which were sure to appeal to all by their sentiment with a genuinely painter-like quality and a great mastery of the beauties of paint.

68 The Sonnet
By W. Mulready, R.A.
Lent by The Victoria and Albert Museum.

This picture, which has much of the Pre-Raphaelite spirit in its careful detail and vivid colour, and still more in the intense expression of the girl and in her lover's vehement pose, was painted as early as 1839.

Mulready, in his early life, studied the Dutch masters and imitated their elaborate finish. In 1815 he was made an Associate and Member of the Academy within one year, an honour never attained before or since. His later pictures, painted after his 50th year, show a great change in method, and are marked by brilliant colour and great refinement of technique. Mulready was one of the few prominent painters of the time who received the Pre-Raphaelites with warmth. His own later pictures have, indeed, much in common with the Pre-Raphaelite pictures, though they are usually without their intellectual intensity.

69 Head of a Cardinal
By William Etty, R.A.
Lent by The Victoria and Albert Museum.

70 The Dog and the Shadow
By Sir Edwin Landseer, R.A.
Lent by The Victoria and Albert Museum.

71 Italian Contadina and Children
By Sir Charles Eastlake, P.R.A.
Lent by The Victoria and Albert Museum.

Here follows the Screen.

72 Watercolour
By Waller Paton.
Lent by Miss M. Carr.

73 Raiders
By Sir John Gilbert, R.A.
Lent by Sydney Morse, Esq.

74 Water Colour, Head of a Woman.
By Mrs. Hill (Sister of Sir Noel Paton).
Lent by Miss M. Carr.

75 Watercolour.
By Clarkson Stanfield, R.A.
Lent by Sydney Morse, Esq.

76 Landscape
By David Cox.
Lent by Harold Hartley, Esq.

77 Man and His Conscience
By DAVID SCOTT.
Lent by Sydney Morse, Esq.

78 Sion, near the Simplon Pass
By J. M. W. TURNER, R.A.
Lent by Dr. Lloyd Roberts.

79 Portrait of Sir William Heathcote (Chalk)
By GEORGE RICHMOND, R.A.
Lent by Miss Edith Richmond.

80 Sub Rosa (sketch for finished picture).
By DAVID SCOTT.
Lent by Miss C. Boyd.

81 Small Watercolour
By JAMES HOLLAND.
Lent by John King, Esq.

82 Landscape
By DAVID COX.
Lent by Harold Hartley, Esq.

83 Drawing.
By ALFRED STEVENS.
Lent by The Victoria and Albert Museum.

84 Watercolour
By J. M. W. TURNER, R.A.
Lent by B. B. Macgeorge, Esq.

85 Lincoln—Early Morning
By DE WINT.
Lent by B. B. Macgeorge, Esq.

86 Design for Tapestry
By ALFRED STEVENS.
Lent by John Morris-Moore, Esq.

87 Portrait of Mr. Morris-Moore (1840)
By ALFRED STEVENS.
Lent by John Morris-Moore, Esq.

The Renaissance developed late in England owing to the breach made by the religious separation of England from Rome. Renaissance architecture was only really developed in this country by Inigo Jones. Alfred Stevens was another artist of pure classic perfection, ready like the great Italians of the Renaissance to turn his hand to painting, sculpture and architecture with equal ease and perfect mastery, free from all that is eccentric or excessive. Yet Stevens's genius was perfectly individual and original. No one particular artist of the Italian Renaissance gave the world what Stevens gave it, yet his work is worthy to rank with that of any of the greatest masters.

To realize the greatness of Stevens it is only necessary to compare his work with that of his master, Thorwaldsen, or with that of any of the other imitators of classical masters of the period. Their work has the dulness of uninspired imitation, while all

Stevens's work has a personal originality within the limits of "the grand style" that will give it vital and abiding interest for all ages.

The sketch-portrait of Mr. Morris-Mooie shows traces of Stevens's study and admiration for Titian. His studies shown here seem, as Mr. MacColl has said, like leaves from the sketch-book of an unaccountably forgotten master,—some contemporary of Raphael and Michael Angelo, who passed from Florence to Venice, as Sebastiano del Piombo passed from Venetian to Roman influences.

The very fact that a genius like Stevens, revealing a perfect instinctive taste, does now and again crop up in a little English town, gives a piquancy to the study of our national art.

88 Drawing
By Alfred Stevens.
Lent by The Victoria and Albert Museum.

89 Landscape
By Paul Sandby.
Lent by Sydney Morse, Esq.

90 Chatsworth Park
By David Cox.
Lent by Dr. Lloyd Roberts.

91 Elizabeth Fry
By George Richmond, R.A.
Lent by Eustace Gurney, Esq.

Elizabeth Fry (1780–1845), daughter of John Gurney of Earlham, was, after Howard, the chief promoter of prison reform in Europe. She belonged to the Society of Friends, and at the age of 31 was acknowledged as a "minister" of the Society. In 1817 she founded the Association for the improvement of the female prisoners in Newgate. The success of her efforts to ameliorate the conditions of prison life received wide recognition from the British and many foreign governments, and Mrs. Fry travelled abroad, visiting the prisons in many countries.

92 Harvest Field, Cumberland
By De Wint.
Lent by Dr. Lloyd Roberts.

93 Landscape
By David Cox.
Lent by Harold Hartley, Esq.

94 Valley of St. Asaph
By David Cox.
Lent by B. B. Macgeorge, Esq.

95 Venice
By James Holland.
Lent by Dr. Lloyd Roberts.

96 Porch of Chartres Cathedral
By S. Prout.
Lent by B. B. Macgeorge, Esq.

(*The numbers continue on the East Wall.*)

97 Eastward Ho !
By Henry O'Neil.
Lent by J. Hamilton Houldsworth, Esq.

A typical Victorian scene, showing the troops leaving for the Crimea.

98 Case of Daguerreotypes and early photographs

The early efforts of the pioneers in photography greatly interested Turner, and there is no doubt that the impression made by the revelations of the eye of the camera was one of the constituent elements in the Pre-Raphaelite vision.

Daguerreotypes and early photographs, such as those of Mr. D. O. Hill, the brother-in-law of Sir Noel Paton, show great taste in pose and tone. The simple dress of the period also suited photography. Soon after 1870, a would-be picturesque phase, which delighted in rustic properties, came in and ruined the severer taste prevailing before that date.

The Case also contains a waistcoat, slippers, and belt, worked in wool for a young gentleman, about 1840, by an admiring female.

Bay A.—In this Bay are hung pictures by painters who almost form a school of their own. Amongst them Mason, Walker, North and Pinwell are most prominent.

Their work is charming and peculiarly English in subject and character, being based on the poetry of Tennyson, and influenced by Millais's work as an illustrator. These painters, loving the particular beauty of their native land and people, resolved to find their subjects in the rustic life of England. They brought with them, possibly, a certain predisposition to look for the grace and beauty of classic times, which they had learnt to admire in town studios, and their pictures sometimes lack the essential seriousness that marks great art. Ruskin accused Walker's ploughmen of being 'galvanized Elgin.' The painter had studied and admired the grace of the Greek marbles and he introduced it into his subjects from English country life, where it is apt to appear somewhat artificial. Mason, too, was apt to give his Staffordshire peasants the luxuriant grace of Italian peasants, living under different conditions. The French painter, Millet, has shown that Northern peasant life has a dignity and grace of it own, but it depends for its effect on stern and simple realities.

As illustrators, in which capacity most of these painters began, there is a dainty beauty and delicacy about their work that places them on a high level of artistic excellence.

Their admirers may urge that their version of English rustic life is quite a possible one, and represents what such life has been at times and might and ought always to be.

99 Snow Man
By J. A. Pasquier.
Lent by G. Gilbert Dalziel, Esq.

100 Rushing Waters
By William Harvey.
Lent by G. Gilbert Dalziel, Esq.

101 Summer
By William Harvey.
Lent by G. Gilbert Dalziel, Esq.

102 Study
By George Mason, A.R.A.
Lent by Mrs. Arthur E. Street.

103 Nottingham
By H. Dawson.
Lent by Albert Wood, Esq.

104 Tintagel
By Inchbold.
Lent by the Rev. Stopford A. Brooke.

105 Landscape
By Helen Allingham.
Lent by the Artist.

106 The Pyramids
By George Price Boyce, R.W.S.
Lent by Mrs. Wilfred Hadley.

107 God's Garden
By J. W. North, A.R.A.
Lent by Mrs. W. S. Caine.

108 A Landscape in Derbyshire
By George Mason, A.R.A
Lent by Humphry Roberts, Esq.

109 Midnight Sun in Norway
By Alfred Hunt.
Lent by Mrs. Otter

110 Egyptian Desert
By George Price Boyce, R.W.S.
Lent by Mrs. Wilfred Hadley.

111 In Derbyshire
By Walter Crane.
Lent by the Rev. Stopford A. Brooke.

112 The Red Cross Knight in Search of Una
By Walter Crane.
Lent by Somerset Beaumont, Esq.

113 Lizzie Looking for Her Father
By James Mahoney.
Lent by G. Gilbert Dalziel, Esq.

114 The Yews, Borrowdale
By Walter Crane.
Lent by Rev. Stopford A. Brooke.

115 Sweet Melancholy
By George J. Pinwell.
Lent by G. Gilbert Dalziel, Esq.

116 Something Wrong
By J. D. Watson.
Lent by Henry Boddington, Esq.

117 Autumn Winds
By J. W. North, A.R.A.
Lent by Joseph Beausire, Esq.

118 Florence, from the Boboli Gardens
By J. W. Bunney.
Lent by Mrs. Bunney.

119 Paris Pawnshop
By George J. Pinwell.
Lent by Harold Hartley, Esq.

120 Sketch for Almshouses
By Fred. Walker, A.R.A.
Lent by Somerset Beaumont, Esq.

121 Early Spring
By J. W. Oakes, A.R.A.
Lent by John King, Esq.
This fine example of the work of a Liverpool painter, who was widely appreciated outside his native town as well as in it, could not be hung with the other works of the School, owing to its large size.

122 The Real Hiawatha
By Arthur Boyd Houghton.
Lent by Mrs. W. S. Caine.

122a Case containing many of the most famous Illustrated Books of the Period
Lent by Harold Hartley, Esq.
On the extreme right are some interesting Early Photographs by D. O. Hill, Esq., the brother-in-law of Sir Noel Paton, lent by J. Craig Annan, Esq., and some of the beautiful Illustrated Books published by Mr. Joseph Cundall, lent by Charles Cundall, Esq.
Mr. Joseph Cundall was a pioneer in the production of illustrated books from drawings by the best artists of the day. "Robin Hood" and "Tales of the Kings of England," published as early as 1841 and 1842, respectively, were both illustrated by (Sir) John Gilbert. Illustrations by Cope, Redgrave, Cattermole, Horsley and other artists appeared in works published by him during this decade. Thackeray wrote in "Fraser's Magazine," April, 1846, "The "mere sight of the little books published by Mr. "Cundall—of which some thirty lie upon my table "—is as good as a nosegay."

123 Watercolour
By George J. Pinwell.
Lent by Sydney Morse, Esq.

124 Caught in the Act
By Arthur Boyd Houghton.
Lent by Sydney Morse, Esq.

125 An Old Watermill
By J. W. North, A.R.A.
Lent by John Inglis, Esq., LL.D.

126 Moel Siabod
By Alfred W. Hunt.
Lent by Mrs. W. S. Caine.

127 Sheik Himmel
By A. Boyd Houghton.
Lent by Mrs. E. C. Davis.

128 A Smoke on the sly.
By J. Mahoney.
Lent by Harold Hartley, Esq.

129 The Angler's return.
By Fred. Walker.
Lent by the Misses Mudie.
Painted at the age of 17.

130 Richmond Park
By William Harvey.
Lent by G. Gilbert Dalziel, Esq.

131 The Lady Bountiful
By R. Macbeth, R.A.
Lent by Sir Francis Powell.

132 The First Swallow
By Fred. Walker.
Lent by Professor Hubert von Herkomer.

133 Capri—Evening
By John Brett, A.R.A.
Lent by Thomas L. Devitt, Esq.

134 Streatley Mill at Sunset
By George Price Boyce, R.W.S.
Lent by Mrs. G P. Boyce.

135 Evening—near Southport
By George Mason, A.R.A.
Lent by Joseph Beausire, Esq.

136 Wetley Heath
By George Mason, A.R.A.
Lent by Mrs. Arthur E. Street.

137 Lambing Time
By J. W. North, A.R.A.
Lent by Mrs. Frances Horner.

138 Robinson Crusoe.
By J. D. Watson.
Lent by Harold Hartley, Esq.

139 The White Horse
By George Mason.
Lent by Mrs. W. F. Robinson.

140 Study of Trees
By INCHBOLD.
Lent by the Rev. Stopford A. Brooke.

141 The Return
By J. D. WATSON.
Lent by G. Gilbert Dalziel, Esq.

End Wall—Drawings.

142 Drawing on Wood Block (Clerk Saunders)
By MISS SIDDAL.
Lent by Lady Burne-Jones.

143 Ezekiel and the Boiling Pot
By SIR E. BURNE-JONES.
Lent by Lady Burne-Jones.

144 Girl's Head
By SIMEON SOLOMON.
Lent by G. Gilbert Dalziel, Esq.

145 Lake of Geneva
By INCHBOLD.
Lent by the Rev. Stopford A. Brooke.

146 San Remo
By THE EARL OF CARLISLE.
Lent by Somerset Beaumont, Esq.

147 Portrait of a Lady (crayon)
By W. HOLMAN HUNT.
Lent by Messrs. Vicars Bros.

148 Watercolour.
By GEORGE J. PINWELL.
Lent by Sydney Morse, Esq.

149 Watercolour.
By GEORGE J. PINWELL.
Lent by Sydney Morse, Esq.

150 Woman at a Well
By THE EARL OF CARLISLE.
Lent by Somerset Beaumont, Esq.

151 Whitby Abbey
By WALTER CRANE.
Lent by Somerset Beaumont, Esq.

152 Leven's Hall
By WILLIAM COLLINGWOOD, R.W.S.
Lent by John Eliot, Esq.

153 An Old Wall and Buildings, Algiers
By ARTHUR DITCHFIELD.
Lent by The Victoria and Albert Museum.

154 On the Tyne
By WALTER CRANE.
Lent by Somerset Beaumont, Esq.

155 The Matterhorn, from the Moat of the Riffelhorn
By John Ruskin.
Lent by The Ruskin Museum, Sheffield.

156 Rapid Study of a Dead Oak Spray
By John Ruskin.
Lent by The Ruskin Museum, Sheffield.

157 A Noble Lady, Washing the Feet of Pilgrims (pen and ink)
By Sir J. E. Millais, P.R.A.
Lent by Wm. M. Rossetti, Esq.

158 Illustration to "My Beautiful Lady"
By Arthur Hughes.
Lent by Mrs. Woolner.

159 Drawing
By D. G. Rossetti.
Lent by Sir John Gray Hill.

160 Helga and Hildebrand
By Arthur Boyd Houghton.
Lent by Mrs. E. C. Davis.

160a Scotch Scene
By Arthur Boyd Houghton.
Lent by Mrs. E. C. Davis.

160b Six Scenes from "Arabian Nights Entertainments"—Drawings on Wood Blocks
By Arthur Boyd Houghton.
Lent by Mrs. E. C. Davis.

161 Study of Moss, Fern and Wood Sorrel
By John Ruskin.
Lent by The Ruskin Museum, Sheffield.

162 Venetian Subject
By John Ruskin.
Lent by Arthur Severn, Esq., R.I., J.P.

163 The Emigrant Ship
By Frank Goodall, R.A.
Lent by The Lady Wantage.

164 Parables
By Sir J. E. Millais, P.R.A.
Lent by Sir Kenneth M. Mackenzie, K.C., K.C.B.

165 A Wife
By Sir J. E. Millais, P.R.A.
Lent by C. Fairfax Murray, Esq.

166 Romeo and Juliet
By Sir J. E. Millais, P.R.A.
Lent by C. Fairfax Murray, Esq.

167 Venetian Subject
By John Ruskin.
Lent by Arthur Severn, Esq., R.I., J.P.

168 Apple (Watercolour)
By JOHN RUSKIN.
Lent by Arthur Severn, Esq., R.I., J.P.

169 Scene from "Pippa Passes" (pen and ink)
By MRS. D. G. ROSSETTI.
Lent by Wm. M. Rossetti, Esq.

170 Watercolour.
By UWINS, R.A.
Lent by Sydney Morse, Esq.

171 Watercolour.
By UWINS, R.A.
Lent by Sydney Morse, Esq.

172 The Seamstress (watercolour)
By SIR J. E. MILLAIS, P.R.A.
Lent by C. Fairfax Murray, Esq

173 Helen
By FRED SANDYS.
Lent by Mrs. Sandys.

174 Florence, from San Domenico
By J. W. BUNNEY.
Lent by Mrs. Bunney.

175 Drawings—Scenes in the Life of King David
By SIMEON SOLOMON.
Lent by A. M. H. Solomon, Esq.

176 Entrance to Professor's Garden
By ARTHUR SEVERN, R.I., J.P.
Lent by the Artist.

177 Window in Kenilworth Castle
By HELEN ALLINGHAM.
Lent by the Artist.

178 Temple of Vesta, Rome
By HELEN ALLINGHAM.
Lent by the Artist.

179 In the Forum, Rome
By HELEN ALLINGHAM.
Lent by the Artist.

180 On the Tay
By J. W. NORTH, A.R.A.
Lent by G. Gilbert Dalziel, Esq.

181 Sketch (near Birmingham)
By HELEN ALLINGHAM.
Lent by the Artist.

182 Corfu
By EDWARD LEAR.
Lent by Mrs. Woolner.

183 The Village Nurse
After BIRKET FOSTER.
Lent by J. C. Bailey, Esq.

184 Medusa
By Fred Sandys.
Lent by Mrs. Sandys.

185 Drawing
By William Dyce.
Lent by Sydney Morse, Esq.

186 St. Mary and All Souls, Oxford
By John Ruskin.
Lent by Mrs. Sydney Morse.

187 Drawing for the Portrait of Professor Fawcett and his wife
By Ford Madox Brown.
Lent by Oliver M. Hueffer, Esq.

188 A Boy
By Fred. Walker, A.R.A.
Lent by Somerset Beaumont, Esq.

189 Pencil Drawing
By William Dyce.
Lent by D. Dyce Brown, Esq., M.D.

190 Giornico
By J. W. Bunney.
Lent by Mrs. Bunney.

191 Elijah restoring the Widow's Son
By Ford Madox Brown.
Lent by The Victoria and Albert Museum, South Kensington.

192 Drawing
By Simeon Solomon,
Lent by Robert Ross, Esq.

193 Pastel Sketch
By Sir Edward Burne-Jones.
Lent by Mrs. Frances Horner.

194 Drawing
By Sir Noel Paton.
Lent by George Halkett, Esq.

195 Sketches for "Black Brunswicker"
By Sir J. E. Millais, P.R.A.
Lent by Harold Hartley, Esq.

196 Fruits of English Poetry (1848)
By Ford Madox Brown.
Lent by Mrs. John Marshall.
Replica of the large picture now in the Gallery at Sydney, N.S.W.

197 Portrait of Himself at 30 (1838)
By Morris-Moore.
Lent by H. Morris-Moore, Esq.

198 Drawing
By Sir J. E. Millais, P.R.A.
Lent by D. S. MacColl, Esq.
A study used in the picture "Appleblossoms."

199 The Last of England (pencil sketch)
By Ford Madox Brown.
Lent by C. Fairfax Murray, Esq.

200 Morgan le Fay
By Sandys.
Lent by George Halkett, Esq.

201 Caricature Sketches of Himself (pen and ink)
By Sir Edward Burne-Jones.
Lent by Wm. M. Rossetti, Esq.

202 Caricature—"A pre-Raphaelite studio fantasy"
By Simeon Solomon.
Lent by Messrs. Carfax & Co.

203 Caricature—"A morning call on the six movers (uninspired) of mankind"
By Simeon Solomon.
Lent by Messrs. Carfax & Co.

204 The Vale of Rest
By Sir J. E. Millais, P.R.A.
Lent by C. Fairfax Murray, Esq.

205 Grotesque Playing Cards (lithograph)
By Dante G. Rossetti.
Lent by Wm. M. Rossetti, Esq.

205a Windermere
By Ford Madox Brown.
Lent by W. M. Rossetti, Esq.
The only lithograph existing by F. M. Brown—done from his oil picture in the Upper Gallery.

206 The Nightmare
By Fred Sandys.
Lent by Harold Hartley, Esq.
A caricature, showing Rossetti, Millais and Holman Hunt carried by Ruskin — suggested by Millais' picture "Sir Isumbras at the Ford."

CONTEMPORARIES OF THE PRE-RAPHAELITES.

The contemporaries of all great men are tinged with their greatness. The most prominent exponents of any movement are but the leading spirits in giving expression to feelings that are moving the mass of men at the time. The principles and strivings towards truth as against convention were stirring many men. Ford Madox Brown and Dyce were working on these lines before the Pre-Raphaelites came together. Older painters like Mulready were more than half Pre-Raphaelites, but the great intellectual impetus that gave form and meaning to the new spirit came from the Pre-Raphaelites. Their spirit, however, caught up many others for a time, and among the succeeding pictures are to be found many fine examples of work done in full sympathy with the tenets of the school.

207 Claudio
By Marcus Stone, R.A.
Lent by the Corporation of London.

208 No Letter !—Seville
By J. B. Burgess, R.A.
Lent by John King, Esq.

209 The Harem
By J. F. Lewis, R.A.
Lent by Joseph W. Horton, Esq.
A splendid example of rich and delicate painting. The jar holding roses, the face of the standing girl against the sun-lit courtyard, and the Chinese figure, particularly, are of the most delightful quality. The effect, as a whole, is of such evenness of interest that its great technical beauties are apt to be overlooked in favour of a more telling composition. Lewis travelled much in the East, and his works are mostly concerned with Turkish and Indian subjects. The pre-Raphaelites encouraged him in his already strong leaning towards an elaborate and careful treatment of detail.

210 The Haymakers
By Thomas Armstrong.
Lent by Mrs. Wm. Coltart.

211 The Fish Auction
By Keeley Halswelle.
Lent by Mrs. George Holt.

212 Dolly Varden
By W. P. Frith, R.A.
Lent by Miss S. Gladwyn.

213 "He wales a portion with judicious care"
By G. P. Chalmers, R.S.A.
Lent by Leonard Gow, Esq.
An old Scotch workman singing a psalm. The study of light falling on the grey hair of an aged man was a favourite motive with the painter.

214 Dream of the Esk
By G. P. Chalmers, R.S.A.
Lent by G. J. Kidston, Esq.

215 The Rehearsal
By John Pettie, R.A.
Lent by Adam Wood, Esq.

216 Windsor Forest
By H. W. B. Davis, R.A.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.
This interesting painting of a glade in Windsor Park, with all its wealth of minute detail—bracken, deer and rabbits—details such as we find in Albert Durer's and Pisanello's paintings, was painted by Mr. Davis when he was an undergraduate at Oxford, before he took up painting as a profession.

217 La Tota
By Val Prinsep, R.A.
Lent by Mrs. Rae.

218 Black and Blue Eyes
By W. P. Frith, R.A.
Lent by James Gresham, Esq., C.E., J.P.

219 Sketch for Picture of Claude Du Val
By W. P. Frith, R.A.
Lent by The Right Hon. The Earl of Northbrook.

Painted 43 years ago by Mr. Frith, who is still a hearty veteran. It is a sketch for a larger work, and in spirit, style and fancy it has a spontaneity that many may prefer to his more highly finished pictures. Claude Du Val, a highwayman, who was also a man of society, has robbed a coach, and insists on its best-looking occupant dancing a minuet with him on the heath.

220 How Time Flies
By J. McWhirter, R.A.
Lent by John King, Esq.

Mr. McWhirter's landscapes are perhaps the most popular in the Royal Academy. He was a pupil of Robert Scott Lauder, and came to England many years ago, but he still returns to paint the scenery of his native land every year.

221 The Bather
By Lord Leighton, P.R.A.
Lent by Mrs. Onslow Ford.

222 Trying for a Tide-left Conger
By Hamilton McCallum.
Lent by W. Vivian, Esq.

223 A Connemara Girl
By Colin Hunter.
Lent by W. Vivian, Esq.

Colin Hunter, who died last year, was a constant student of the sea. He spent most of his life on the lochs and firths of the West of Scotland, and his pictures of the sea breaking off the coast have a fresh stinging force of their own that has rarely been surpassed. He was a friend of herring fishers, and it is said that he could tell the "signs of herrings" on the water as quickly as the oldest fisherman of Loch Fyne.

224 Before the Walls of Maestricht
By C. Napier Hemy, A.R.A.
Lent by The Walker Art Gallery, Liverpool.

Few of Mr. Napier Hemy's admirers will recognize the painter of rushing seas and moving figures in this picture, which shows quite a different way of looking at nature. The two ladies, whom one takes

to be English travellers, partly from their dress and umbrellas and bored expression, and partly from the interested attitude of the peasant woman, are painted with the same tranquil spirit as the artist addressed to the peaceful old town under the evening sky.

225 Gowbarrow Park, Ulleswater
By Henry Moore, R.A.
Lent by The Corporation of York.

Mr. Henry Moore's name is usually associated with the beautiful visions of light on the sea, but in his earlier years he painted landscapes like this with cattle in Gowbarrow Park, on Ulleswater, with Place Fell and Helvellyn towering above.

226 Matilda
By George Leslie, R.A.
Lent by Herbert H. Trist, Esq.

This exquisite vision of an English spring with hawthorn in blossom, the bullfinch on the bough, and the lush meadow burgeoning with ragged robin, borage and cranesbill is very rightly selected by the painter as the nearest approximation to the Garden of Eden which could be imagined.

The subject is taken from the great Italian poem of Dante. When Dante reached the Garden of Eden at the top of Purgatory he saw the fair lady, Matilda, singing and plucking flowers. It is not known exactly whether Dante meant this Matilda to be the great Countess of Tuscany, who left her estates to the Pope, or an imaginary character. Matilda dipped Dante in the waters of Lethe, so that he forgot his sins and could go on to Paradise, where he met his ideal love, Beatrice, and we hear no more of Matilda. The figures in the background with Dante are Virgil, the Roman poet, who acted as his guide, and Statius, another Roman poet, who happened just to have been released from Purgatory when Dante came. Virgil was supposed in one of his poems to have foretold the coming of Christ, and, although a pagan, he was highly considered by mediæval Christians and selected by Dante as his guide in his imaginary journey through Purgatory.

227 Highland Cattle
By Henry Moore, R.A.
Lent by Mrs. Luker.

228 The Studies of Rembrandt
By Sir John Gilbert, R.A.
Lent by The Corporation of York.

Few paintings by this talented artist excel this in brilliant technique. It is a bold thing for any painter to suggest the name of Rembrandt in connection with his own work, but Mr. Gilbert is justified in his courage.

229 Sea Urchins
By J. C. Hook, R.A.
Lent by the Corporation of London.

Mr. Hook began his life by painting subject pictures of historical 'genre,' such as were customary and popular at the time, and these pictures were of considerable beauty and interest; but later he was influenced by the ideas of the Pre-Raphaelites, and began to paint pictures of fishing life—figures in a setting of sea and landscape, which have become peculiarly associated with his name. Together with Mr. Brett, Mr. Hook is one of the few painters who carried out Pre-Raphaelite methods in the field of landscape.

Between the veteran Scotch painter McTaggart and Mr. Hook, there is considerable affinity. Both paint the sea, and usually introduce the figures of children, suggesting the same idea of the unceasing life in nature and in man.

230 Running Water
By G. P. Chalmers, R.S.A.
Lent by G. J. Kidston, Esq.

A typical Scotch scene; the mist clearing from the hills, the river sweeping down heavy with rain, the gloomy sky with its hint of better things. Chalmers was one of the first to be on intimate terms with the landscape in place of giving the carefully composed and formal presentation of a view. He was born in 1836, the son of a seafaring man, and his death through an accident, in 1878, robbed Scotland of one of her most individual and influential painters.

231 Past, and Present
By William McTaggart, R.S.A.
Lent by Messrs. Aitken, Dott & Son.

This picture of children building their little houses in the shadow of a ruined church is very beautiful in its delicate harmony of cool browns and reds. The head of the taller of the two little girls waiting patiently with their load of bricks, is tenderly painted without any sacrifice of truth to life, and should be compared with the other heads on this wall. The painter, in later life, enlarged the scope and power of his art, and his seascapes are among the most virile and poetic work of the last half-century. He lives in Ediburgh, but has rarely exhibited in recent years.

232 Landscape
By W. Mark Anthony.
Lent by The Corporation of Wolverhampton.

A rich effect of sunset light on woodland. Mark Anthony was another painter who was connected with Liverpool, though, like Dawson, he did not belong to the particular group who worked mainly in Liverpool. Madox Brown admired his work greatly. His best period was about 1852. He died in 1885.

233 For Sale
By Briton Reviere, R.A.
Lent by John King, Esq.
To many this will represent Mr. Riviere in his best manner. There is a coolness and taste in the airy spaces of this design and in the reserve of its colour that is most pleasant. The details of the subject do not intrude unduly. The stubborn white horse is being shown to a purchaser, but the old farmer and his brown horse are left deserted. Anyway they occur very nicely in the picture.

234 Girl Playing Guitar
By G. P. Chalmers, R.S.A.
Lent by William Low, Esq.

235 Lost and Found
By William McTaggart, R.S.A.
Lent by Messrs. Aitken, Dott & Son.
An early example of W. McTaggart, before he had attained his skill in design. The solidity and sweetness of the child's face, however, is worthy of the Pre-Raphaelites.

236 Garden, with Nuns.
By A. Elmore.
Lent by Messrs. Halford & Co.

237 Cow and Sheep
By T. Sidney Cooper, R.A.
Lent by The Victoria and Albert Museum.
Mr. Cooper, the famous painter of cattle, modelled his work in early days on those of the great Dutch painters of kindred subjects.

238 Christ and the Two Disciples
By R. Scott Lauder, R.S.A.
Lent by The Albert Institute, Dundee.
Robert Scott Lauder is more notable as a teacher than as a painter. He belonged to the romantic group of Scots painters who drew their inspiration from Italy, and whose work has mostly faded away before the greater achievements of the generation who came after them. Orchardson, Pettie, Hugh Cameron, Tom Graham, MacWhirter and Paul Chambers were among his pupils.
A solemn dignified treatment of the biblical subject of the meeting between Christ and His Disciples on the way to Emmaus. The painter has used the dying splendour of the sunset to intensify the feeling of mystery and astonishment felt by the Disciples.

239 Girl with Sheep.
By Ansdell.
Lent by R. C. Beazley, Esq.
Ansdell was a native of Liverpool, but he obtained wide popularity in London for his paintings of figure and animal subjects.

240 The Lost Labour of the Danäides
By G. A. Storey, A.R.A.
Lent by Mrs. N. W. Elwyn.

241 From his flocks strayed Corydon
By Thomas Graham, H.R.S.A.
Lent by Mrs. Laurie.
This is one of Mr. Graham's most charming works. The shepherd in his smock is presented in a mood of poetry, but the aspect of the real rustic has not been lost. One feels the fresh summer day beating about the lovers, and the blue touch of the sea is delicate and alluring.

242 A Woodland Scene
By Henry Moore, R.A.
Lent by Mrs. Luker.

243 Rival Performers
By J. C. Horsley, R.A.
Lent by The Victoria and Albert Museum.

244 Portrait of John Pettie, R.A.
By G. P. Chalmers, R.S.A.
Lent by W. B. Hardie, Esq.
Painted in two sittings in 1862. Pettie was a pupil of Robert Scott Lauder (see No. 46). His works, mainly inspired by historical and literary subjects, are notable for their spirit and painter-like qualities. He died in 1893, and his reputation has not diminished since his death. G. Paul Chalmers was, in several ways, the most notable Scotch artist of Mid-Victorian times. As a landscape-painter he did much to break up the old smooth convention of Scottish landscape and inspire it with sincerity and emotion.

Here follows the Screen.

245 The Morning Scrub
By William Hunt.
Lent by Dr. Lloyd Roberts.

246 Finished Study of "Twenty minutes to decide"
By George Leslie, R.A.
Lent by Mrs. Wilfred Hadley.

247 The Caravan
By J. F. Lewis, R.A.
Lent by Sir Kenneth M. Mackenzie, K.C., K.C.B.

248 Miss Sarah Wells (miniature on ivory)
By H. T. Wells, R.A.
Lent by H H. Armstead, Esq.

249 Head of a Girl
By H. T. Wells, R.A.
Lent by Mrs. Arthur E. Street.

250 The Grass Path
By George Leslie, R.A.
Lent by Sir Wm. Agnew, Bart.

251 Gloaming
By Peter Graham, R.A.
Lent by H. Darell Brown, Esq.

252 Sunday Morning.
By Sir Lawrence Alma-Tadema, R.A.
Lent by Mrs. George Holt.

253 "Whispering tongues can poison truth"
By Val Prinsep, R.A.
Lent by The Arts Club.

This picture shows us the dramatic scene in Coleridge's poem of "Christabel," when Sir Leoline recognizes in the lady Geraldine whom his daughter Christabel had taken pity upon and brought into the castle, the daughter of Lord Roland de Vaux of Tryermaine, his former friend whom he had quarrelled with but never ceased to regret.

"Alas! they had been friends in youth,
But whispering tongues can poison truth,
And constancy lives in the realms above,
And life is thorny; and youth is vain;
And to be wroth with one we love,
Doth work like madness in the brain.
And thus it chanced, as I divine,
With Roland and Sir Leoline,
Each spake words of high disdain
And insult to his heart's best brother,
They parted—ne'er to meet again!
But never either found another
To free the hollow heart from paining.

Sir Leoline, a moment's space
Stood gazing on the damsel's face,
And the youthful Lord of Tryermaine,
Came back upon his heart again.

The rich, mellow tone of colour, together with the romantic interest of the situation and the noble types represented combine to make it a masterpiece of the art of the time, which often took subjects from the great romantic poems of the time.

254 Sketch for The Goodnatured Man
By W. P. Frith, R.A.
Lent by Harold Hartley, Esq.

255 Stubble Burning
By G. H. Boughton, R.A.
Lent by Alfred Booth, Esq.

256 The Railway Station
By W. P. Frith, R.A.
Lent by The Corporation of Leicester.

257 Joseph Introducing Jacob to Pharaoh
By Sir Edward Poynter, P.R.A.
Lent by Mrs. Wm. Coltart.

258 Freya
By Sir Edward Poynter, P.R.A.
Lent by Mrs. Wm. Coltart.

259 Rosina
By Val Prinsep, R.A.
Lent by Mrs. Wm. Coltart.

260 Dog
By W. P. Frith, R.A.
Lent by Miss Frith.

261 Girl Reading
By William Hunt.
(*On the back of the Screen.*)

262 Malvolio and the Countess (replica 1869)
By W. P. Frith, R.A.
Lent by James Gresham, Esq., C.E., J.P.

263 Five Sketches
a, *b*, *c*, Sketches of Knowle
d, Copies of Old Portraits at Knowle.
By W. P. Frith, R.A.
Lent by Miss Frith.

264 Cartoon for the fresco of William the Conqueror for the House of Lords Decoration Competition
By Ford Madox Brown.
Lent by Oliver M. Hueffer, Esq.

265 Cartoon—St. Luke
By Ford Madox Brown.
Lent by Oliver M. Hueffer, Esq.
The physician Apostle carries in his hands the work of the great Pagan doctor Hippocrates.

266 Case—showing uncut or unused Wood Blocks
Lent by J. Swain, Esq., C. Emanuel, Esq., and Mrs. Allingham.

267 Reliefs—Thetis praying to Zeus; Pallas and Achilles; Thetis consoling Achilles
By Thomas Woolner, R.A.
Lent by Mrs. Woolner.
The most prominent exponent of the Pre-Raphaelite movement in Sculpture was Thomas Woolner, while the work of Munro and Lough showed considerable sympathy with the aims of the Pre-Raphaelites. Of the last-named artists' interesting work the committee have been unable to obtain an example. Munro's Paolo and Francesca was too heavy to move from Hawarden, but a relief of Millais by him is shown, and the reliefs of Tennyson, Carlyle, and Browning, by Woolner, as well as three panels of classical subjects.

Thomas Woolner suffered so much from the modern neglect of sculpture, that at one time he emigrated to Australia and probably influenced Madox Brown in the selection of his subject—"The Last of England."

Early Victorian Sculpture, with its dull, rounded, conventional classicism may be seen in the prints of the 1851 Exhibition.

Leaving out of consideration the work of Alfred Stevens, who is a world-artist rather than an artist of any particular period, sculpture seldom reached a lower level than during this period. The Pre-Raphaelite sculptors made a noble attempt to raise it.

268 Designs for Cretonnes

Lent by Messrs. Morris & Co.

When the Pre-Raphaelites began their mission all the ordinary articles of commerce were so lacking in taste that it was almost impossible for them to obtain the furniture and stuffs they needed both for their work and for their houses. The idea therefore occurred to them of founding a commercial enterprise to suppply such things.

At that date, considering the condition of public taste, it was a courageous venture, but thanks chiefly to the talent and energy of William Morris, public taste was educated and supplied with a more beautiful and rational form of decoration for domestic purposes.

Mr. Morris, with his intense love of mediæval England, based his designs on the exquisite Gothic decorations that have survived in tapestries and missals, while introducing a certain element of bolder Indian design, and a careful study of the flora of rustic England.

To those who love our retired English countrysides the mere names of his patterns, called after our most lovely streams, "The Kennet" "The Evenlode" call up visions of days in early summer spent in walking or boating along the backwaters of such streams, among the flags, forget-me-nots, fritillaries and meadowsweet.

Mr. Morris did a valuable service in encouraging again a taste for lasting vegetable colours, instead of crude, fading, aniline dyes. His favourite scheme was a "frank combination of blue and red"—indigo blues and rose carnations.

In design he took natural forms and conventionalized them, as is reasonable for hangings which are to remain before our eyes for years. The Victorian taste had begun with a very beautiful imitation of oriental conventional with much use of flowered sprigs, but it had become more and more superficially naturalistic till designs with strong shadows were put up without discrimination on all four walls of a room, where any uniform system of light and shade must inevitably be false in some part. Mr. Morris substituted flat conventional designs, which could be used without violating common sense all round a room.

His own preference was for hangings used as arras hung loosely against walls, and most of his designs were drawn with this end in view. The common practice of papering walls, however, had to be accepted; but Mr. Morris never meant his flowing designs to be chopped up to serve as chair coverings.

The somewhat later æsthetic movement introduced a fashion for somewhat gloomy "subfusc" hues of olive green, terra-cotta, and yellow against which we have now reacted, so that the gaiety and freshness of early Victorian and French designs appeal to us, perhaps, unduly. The work achieved by William Morris is effectively shown by the contrast of this wall to that opposite.

269 Four designs for Glass Windows
By W. Morris.
Lent by Messrs. Morris & Co.

270 Designs for Wall Papers
By W. Morris.
Lent by Messrs. Morris & Co.

271 & 273 Tapestries.
By Sir Edward Burne-Jones and William Morris.
Lent by Sir Thomas Wardle.

272 Tapestry—Figure of Pomona
By Sir Edward Burne-Jones and William Morris.
Lent by Messrs. Morris & Co.

274 King Réné's Honeymoon (cabinet)
By J. P. Seddon, D .G. Rossetti, E. Burne-Jones and Ford Madox Brown.
Lent by Mrs. W. de H. Birch.

These panels were painted, the right hand one by Rossetti, the left one by Madox Brown, the two central ones by Burne-Jones, and form part of a cabinet designed by Mr John Seddon to hold his architectural drawings. It was first exhibited at the International Exhibition in 1862. The panels illustrate scenes in the romantic life of the poet-artist, King Réné of Provence. Mr. Seddon commissioned the firm of Morris, Marshall, Faulkner & Co., to execute decorative panels, and Madox Brown suggested the series of imaginary incidents in King Réné's life. Madox Brown repeated his subject, King Réné discussing the plans of his palace during his honeymoon, several times, and an exquisite version is shown in the Upper Gallery. Burne-Jones in the central panels shows us King Réné as a painter and as a sculptor.

Rossetti executed the fourth large panel—"Music." King Réné is working the bellows of a primitive organ and bending over to kiss his wife as she plays. The six smaller panels represent—Gardening, by Rosetti, Embroidery, by Valentine Prinsep; and Pottery,

Weaving, Metal Work, and Glass Blowing by other Artists. The whole series is a delightful result of the earnest attempt made by the Pre-Raphaelite painters to leaven not only painting but the minor crafts by their own feeling for beauty.

275, 276, 277 Medallions — Tennyson, Carlyle and Browning.
By THOS. WOOLNER, R.A.
Lent by Mrs. Woolner.

278 Medallion—Millais
By MUNRO.
Lent by J. Hingston, Esq.

279 CASE *containing Mid-Victorian Woolwork, lent by* Mrs. Sydney Morse and friends.

280 CASE *containing Mid-Victorian Dresses, lent by* Mrs. Peake, *and Uniforms lent by* Mme. Tussaud and Co.

NOTE.—*Want of space makes it impossible to include the Titles of the Book Illustrations in this Catalogue. They are mostly lent by* H. Hartley, Esq., G. Halkett, Esq., The Bishop of Peterborough, Mrs. Murray Smith, D. S. MacColl, Esq., J. Swain, Esq., W. Rothenstein, Esq., and C. Dalziel, Esq.

BOOK ILLUSTRATIONS.

From the first introduction of printed books they have been illustrated by means of surface blocks set with the type in the press. Copper-plate engravings gradually ousted wood-cuts in the latter part of the 16th century. A great revival of wood-cuts took place under Bewick, when it occurred to the men used to working on metal to use the graver on the end of the wood cut in sections, instead of using the knife on the plank as formerly. "Once a Week" appeared in 1859, and the "Cornhill Magazine" and "Good Words" in 1860, and other illustrated priodicals followed, all profusely illustrated by wood engravings. A distinguished band of artists supplied these illustrations. The taste of the English School for homely illustration had been fired to poetry through the literary influences of the time, and under Millais's leadership a tradition of delicate poetic illustration of domestic scenes of English life was formed.

A large number of books were published during the sixties illustrated by wood engravings. The standard of taste and skill was high, but Moxon's "Tennyson" (1857), Wilmott's "Poets of the 19th Century," "Millais's "Parables of our Lord" (1863), and Dalziel's "Illustrated Arabian Nights" may be mentioned as specially fine publications. When great artists came to draw on wood it was a serious loss that their drawings had to be cut away, and Mr. Thomas, who started the "Graphic" in 1869, perfected a system of photographing the drawing, whether on paper or wood, on to other wood blocks

Wood engraving was, however, doomed by the perfecting of mechanical reproduction by process, which obviated the difficulties in wood engraving, where two artists, the draughtsman and the engraver, had to unite in the producti n of the block. Very often, it is true, the two worked harmoniously together and in the Dalziel Brothers and Mr. Swain, the artists of the time, found extremely skilful interpreters, but from the memoirs of the time we know that artists had sometimes ground for complaint.

A. CHARLES KEENE.

At a time when most of his contemporaries were exercising themselves with poetical imaginings of things which, however true and vitally important to the mind, were certainly never present to their waking consciousness, Charles Keene walked our London streets with a single eye and a mind entirely free to become absorbed in the inexhaustible interest of their movement and types. The "note of passion" struck in Keene's work is the plaint of the "old gent," or, for climax, the rage of the exorbitant but disappointed "cabby." In his work we see with marvellous opulence of acute observation, the real life that flowed round and drove on, though banished from their thoughts by the dreamers or made impossibly ideal by the sentimentalist. His "subject" was simply life itself—anything was good enough for Keene's pencil (it was oftenest pen) so long as it was living—even to the shabby houses and the familiar pavement he gave a look of "life," and his was the most cunning hand for rendering that most complex of human organisms—a street crowd.

He drew the most ordinary scenes with a technique so extraordinary that for an adequate parallel for freshness and harmoniousness of drawing we have to go back to Rembrandt. His work completes the labours of Hogarth and is one of the glories of the English School. English describes him admirably. He was one of the most national manifestations Art ever took. It is easy to say he was limited, it is more difficult to think of anyone who can be placed near him as a draughtsman pure and simple. The drawings, and in a lesser degree the wood cuts, shown on the screens, are splendid examples of his work. M.B.

B. SIR J. E. MILLAIS, P.R.A.

The different phases of Millais's art are very completely represented in this exhibition, and not least, that splendid burst of mental activity and inventiveness which shews in the illustrations he did about 1860 for *Once a Week*, *Good Words*, and similar publications. This work is, in the main, more winsome than that of his brother pre-Raphaelites, it is milder than the fierce intention of Rossetti and Holman Hunt, and already there is in it a hint of the sweet reasonableness which would lead him later into the gate of popularity itself. Pleasing examples of charming illustration are on the screen. The drawing, and in a lesser degree the woodcuts, shown on the screens, are splendid examples of his work.

But on occasion he could be more than charming, and the great drawing in the centre of the end wall (No. 166), is, for its austere and curious record of thought, one of the most precious documents of the Pre-Raphaelite movement. Only in missals or Gothic carvings does one light on such inward pre-occupation and wil naïveté as one sees here. It is great because it is so strangely sincere, so sharply felt and passionate. The justly famous 'Parables' are here also in various editions. In drawing them Millais may be said to have invented a new 'genre' in his fascinating and sympathetic translation of the old Eastern stories into terms of English home life.

M.B.

C. FREDERICK SANDYS.

Frederick Sandys was born at Norwich in 1832. Rossetti considered him "the greatest of living draughtsmen." He illustrated "The Portent" in the Cornhill in 1860, worked for "Once a Week" in 1861 and 1862, and for "Good Words" at intervals between 1863 and 1866. Some of his finest work consisted of portraits of authors—Browning, Matthew Arnold, and others—done for Mr. Macmillan after 1880.

281 Eva and Topsy
By H. K. BROWNE (*Phiz*).
Lent by Edgar A. Browne, Esq.

282 The Echo
By H. K. BROWNE (*Phiz*).
Lent by Edgar A. Browne, Esq.

283 Portrait of Edward Dalziel
By SIR JOHN GILBERT, R.A.
Lent by G. Gilbert Dalziel, Esq.

284 Portrait of Gilbert Dalziel
By SIR JOHN GILBERT, R.A.
Lent by G. Gilbert Dalziel, Esq.

SMALL ROOM.

In this room and in the Upper Gallery are hung many pictures by Artists of the Liverpool School.

THE LIVERPOOL PAINTERS.

Two questions will probably be asked by everyone visiting this exhibition: who are the Liverpool School of Painters, and why is their work hung side by side with that of the "Pre-Raphaelites"?

The "Liverpool School" is a phrase rather loosely used to cover a remarkable group of men who formed the nucleus of the Liverpool Academy from about the year 1845 down to the close of the sixties, or a little later. The Academy itself was a very much older institution, founded in 1810,

but down to the period mentioned it produced nothing specially to distinguish it. The year 1845 saw admitted to its ranks five of the men on whom its reputation mainly rests; W. L. Windus, John Wright Oakes, William Huggins, Henry Dawson (a native of Nottingham), and William Collingwood. Two more joined in 1848, viz.: John Robertson and Robert Tonge; an eighth, William Davis, in 1851; whilst of the remaining members who may claim greater or less pre-eminence, Alfred William Hunt and James Campbell joined in 1854; H. B. Roberts in 1855; W. J. J. C. Bond in 1856, and John Finnie in 1860. The majority of these painters, with some others, are represented in the present collection. Mr. Windus, Mr. Roberts, Mr. Bond and Mr. Finnie are the only ones living, and of these the two latter are still engaged in active work.

The principal feature of the Liverpool School is landscape. It is true that Mr. Windus is best known as a painter of figure subjects in the Pre-Raphaelite manner, that Huggins is first and foremost an animal painter, Robertson a portrait painter, and Campbell and Roberts masters of *genre* subjects; yet of these Windus, Huggins and Campbell not infrequently painted landscape as well, whilst Davis, a landscape painter whose work is far too little known, began life on portraits and animals which he could paint with equal success. The fact was that these Liverpool men, at a remarkably early date, learnt instinctively to paint and to draw from direct observation of nature. They were removed from the cramping traditions of Art which renders much of the work of the British School artificial, mechanical and commonplace. They developed a sane and rational sense of colour by the simple process of using their eyes in place of their ears, and this, combined with a vigorous and sound technique, places them in a high position as worthy exponents of British Art. Unfortunately their provincial isolation and the artistic prejudices of their time debarred them from making a mark beyond the narrow limits of their own neighbourhood; and with the exception of a few, such as Mr. A. W. Hunt, Mr. Windus and Oakes, who cut themselves adrift from Liverpool and became established elsewhere as painters of repute, the men here exhibited are practically as much unknown in London as if they had never existed. Davis, the most typical one of the most prolific of the group, was an unsuccessful exhibitor in the South, when his work attracted the notice of a few select spirits and of no others. Tonge, who died too soon to fulfil the promise he gave of rising to the very first rank of British landscape painters, was less successful still. Yet the collections of Cheshire and Lancashire are full of beautiful examples of their work, which their owners are too wise or too appreciative to part with. Both, but Davis especially are well represented in this collection, which is the first ever got together in London to show up the merits of the School.

And now for the second question which will be asked—why are they hung with the Pre-Raphaelites? The date which marks the rise of the Liverpool School to distinction

coincides practically, but by mere accident, with that of the formation of the Pre-Raphaelite Brotherhood in London. The great Pre-Raphaelite year—the year of Millais's "Lorenzo and Isabella," of Holman Hunt's "Rienzi," and of Rossetti's "Girlhood of Mary, Virgin," was 1848. In those days of slower communication it was hardly to be expected that the fervour of a new idea would extend itself at once to Liverpool, yet by 1850 information had reached the painters there of what was taking place (brought, it is said, by Mr. Windus), and aroused a wonderful enthusiasm. By their own training and methods the Liverpool men were better predisposed than any others to appreciate the aims of the small London coterie, now struggling hard against prejudice for their own existence. Many of them adopted Pre-Raphaelite canons and principles, of which interesting evidence remains, and generally speaking, the Liverpool School was the only body of artists in England to accord a sympathetic welcome to the new movement. They possessed a fund from which a prize of £50 was awarded to the "best picture" exhibited at their annual exhibitions, and the Pre-Raphaelites were at once invited to compete for this. In 1851 the prize was given to Holman Hunt's "Valentine and Sylvia," and with two exceptions only it continued to be awarded to Pre-Raphaelite pictures down to 1858. The Liverpool public, however, were not in those days sufficiently advanced to appreciate these awards, and in the Academy itself there was a strong body of dissentients who threatened to produce a rupture. The dispute culminated in 1857 over the award to Millais's "Blind Girl," now in the Corporation Art Gallery at Birmingham, and resulted in a schism which rent the Academy. The seceders founded a rival institution, which found much popular favour. Funds fell off, and after a few years of fruitless rivalry both bodies came financially to grief. The Liverpool Academy retained its name, which has been perpetuated to this day, and flourishes once more in a vigorous position; but for a time it prosperity was destroyed, and it may figure not unworthily among the true instances of martyrs sacrificed to a faith. It is on account of this historical martyrdom, therefore, no less than of the real affinity which existed between the works of the two groups, that the Liverpool pictures are hung as companions and sympathetic foils to those of the now world-famous and universally appreciated Pre-Raphaelite painters.

—H. C. M.

285 Poultry
By William Huggins.
Lent by Albert Wood, Esq.

286 Letter from My Lad
By James Campbell.
Lent by Mrs. Rae.

287 Double Bass
By James Campbell.
Lent by Mrs. Rae.

288 Old Friends
By William Huggins.
Lent by Albert Wood, Esq.
Two horses stand by a water-trough at the entrance to an old Manor House. This picture belongs to a traditional order of English painting in which a sober rendering of a commonplace scene is painted with skill and sympathy and great mastery of the complicated light and shade of animal subjects. The same qualities which give a value to this painting may be found in the works of Landseer (some of which may be studied in this Exhibition), but the technique and colour of Huggins's picture give it a vivid, luminous effect such as Landseer, who seemed to delight in throwing a grey mist over his colours, never aimed at.

289 Ailsa Crag
By William Bell Scott.
Lent by Sydney Morse, Esq.

290 Ships
By W. J. J. C. Bond.
Lent by Mrs. Rae.

291 Swift Mill Stream (Rossett Mill)
By Newton.
Lent by Mrs. Rae.

292 Carnarvon Castle, and Ships
By W. J. J. C. Bond.
Lent by Edward Rae, Esq.
An important painting of ships in harbour at Carnarvon, with the castle on the right. The play of light and shade in the clouds and the water is the most noticeable characteristic of the picture, and the atmosphere is rendered in a manner which shows the influence of Turner. The composition with a big white sail for its central feature is also suggestive of that master, but the colour is quieter than that of the glorified world which Turner created for us.

293 Hexham
By William Bell Scott.
Lent by John Hingston, Esq.

294 The Duel
By Charles Green.
Lent by Harold Hartley, Esq.

295 Sketch for Gray's "Elegy"
By William Davis.
Lent by Albert Wood, Esq.

296 River and Cattle
By William Huggins.
Lent by Mrs. Rae.

297 Brown Study
By William Huggins.
Lent by Albert Wood, Esq.

298 Arran
By Robert Tonge.
Lent by Ebenezer Rees, Esq.

299 Poultry
By William Huggins.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

300 Home from the Wars
By J. D. Watson.
Lent by Henry Boddington, Esq.

301 Pigeons
By William Huggins.
Lent by Albert Wood, Esq.

302 Boy Playing Flute
By William Davis
Lent by Albert Wood, Esq.

303 The Youth of Our Lord
By J. R. Herbert, R.A.
Lent by the Corporation of London.

304 Madonna and Child
By William Dyce.
Lent by W. F. Brand, Esq.

305 Gethsemane
By William Dyce.
Lent by Mrs. George Holt.

These pictures show us, to all appearance, actually a late-born Florentine, rather than one who merely imitated Florentine methods, so close do they come to the old Italian pictures in technique and spirit. Just as, in Alfred Stevens, England produced its own contemporary of Raphael, so in Dyce it produced its own 15th century Florentine. When Dyce treated contemporary subjects, we notice a certain dryness, as if his inspiration has scarcely carried his skill and feeling for beauty to their legitimate goal; but in these jewel-like posthumous Florentine pictures one's delight is unalloyed.

306 The Long Engagement
By Arthur Hughes.
Lent by The Corporation of Birmingham.

A beautiful scene, bright with the sunlight of an English summer. The girl's face, expressive of purity and simple love, is in the full light, while the man's head is in shadow as he turns his eyes away and thinks of his poverty. The background is painted with characteristic truth to nature. The wild rose, and the ivy on the tree trunks, and all the details in the picture are painted with the same loving care and precision.

307 Grandmother's Gown
By Sir W. Fettes Douglas, P.R.S.A.
Lent by J. Maclauchlan, Esq.

308 The Heather Gatherer
By Mrs. H. T. Wells.
Lent by Mrs. Arthur E. Street.

309 Scene from A Winter's Tale
By Augustus Egg, R.A.
Lent by The Corporation of London.

310 Poultry
By William Huggins.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

311 Portrait
By William Davis.
Lent by R. E. R. Brocklebank, Esq.

312 All in the Wild March Morning
By James Smetham.
Lent by James S. Budgett, Esq.

313 Christ in the Garden
By Sir Noel Paton, R.S.A.
Lent by Henry Mungall, Esq.

314 Enid and Geraint
By Arthur Hughes.
Lent by Thomas L. Devitt, Ecq.

"He compass'd her with sweet observances
And worship, never leaving her, and grew
Forgetful of his promise to the King,
Forgetful of the falcon and the hunt,
Forgetful of the tilt and tournament,
Forgetful of his glory and his name,
Forgetful of his princedom and its cares."

—*Tennyson.*

A first study for "The Rift in the Lute," but laid aside for a larger canvas, and later on completed, with alterations and additions.

315 Portrait of Mr. Luke A. Ionides
By G. F. Watts, R.A., O.M.
Lent by Alexander G. Ionides, Esq.

A characteristic portrait by Watts. Light falls on the face, and the head and shoulders are seen darkly against a deep blue background. Like all portraits by this great painter, simplicity of design is accompanied by a rare intellectual vision. The regular features and the calm expression of the eyes are admirably expressive of the character of the sitter.

316 Off the Port of Liverpool
By W. J. J. C. Bond.
Lent by Sir J. Gray Hill.

317 The Font
By Arthur Hughes.
Lent by W. Gardiner Rigden, Esq.
"Then by a sunbeam I will climb to Thee."
—*George Herbert.*
"An age of mysteries! which he
Must live twice that would God's face see."
—*Henry Vaughan.*

A service is in progress in a village church. An old man, bowed with age, rests his hand upon the font, while at his feet three small children play, unconscious of their surroundings, trying to catch a sunbeam. The sentiment is simple, but typical of English country life, and the old man's smock, the bonnets and shawls of the girls, recall the period in which the picture was painted.

318 The Black Boy
By Wm. Lindsay Windus.
Lent by W. Windus, Esq.

319 Portrait of His Nephew, Frederick Dyce
By William Dyce.
Lent by Mrs. Benson Rathbone.

This fascinating child portrait is worthy to be compared with the one by Rembrandt which hung in this room a year ago. It is another perfect realization of a child from a child's point of view. It is a splendid exception in its Rembrandtesque effect to Dyce's other works, which mostly suggest a close study of Florentine methods.

"Whence and whither," the delicate little face seems to ask, like Mr. Watts's baby as it comes out of the sea of the unknown. A tragic end awaited this child, as he was drowned when only 16 years of age.

320 Landscape
By William Huggins.
Lent by Albert Wood, Esq.

321 Death of the Venerable Bede
By William Bell Scott.
Lent by the Victoria and Albert Museum.

322 The Nativity
By William Bell Scott.
Lent by Miss C. Boyd.

323 Arabs Bartering
By Robert Tonge.
Lent by Albert Wood, Esq.
A late example of Tonge's work, painted in Egypt shortly before his death.

324 Portrait of the Artist's Child and Nurse.
By F. R. Pickersgill, R.A.
Lent by The Corporation of Wolverhampton.

325 On Guard
By Sir Noel Paton, R.S.A.
Lent by Henry Mungall, Esq.

326 Tobias and the Angel
By J. R. Herbert, R.A.
Lent by Mrs. George Holt.

327 Mors Janua Vitae
By Sir Noel Paton, R.S.A.
Lent by Henry Mungall, Esq.

An angel draws aside a curtain to show a vision of glory to a knight in armour who kneels on the ground with outstretched arms. The picture symbolizes the belief that death is but the gate to eternal life.

328 Bubbles
By J. D. Watson.
Lent by Henry Boddington, Esq.

329 At Bay
By Sir Noel Paton, R.S.A.
Lent by Henry Mungall, Esq.

Two Highland outlaws hunted to death take counsel together how they may make a last stand against the king they refuse to acknowledge.

330 The Poets
By William Bell Scott.
Lent by Miss C. Boyd.

330a Cothele, Cornwall
By William Collingwood, R.W.S.
Lent by John Eliot, Esq.

330b The Months
By W. G. Baxter.
Lent by G. Gilbert Dalziel, Esq

UPPER GALLERY

A few Pictures by Liverpool Painters of an older generation are shown at the head of the stairs.

331 Rosslyn Chapel
By Alfred B. Clayton.
Lent by E. Godwin Clayton, Esq.

332 A Cup of Tea
By James Pelham, Senr.
Lent by James Pelham, Esq.

333 Group of Cattle and Landscape
By Charles Towne.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

334 Sunset on the Thames, below Bridge
By Alfred G. S. Clayton.
Lent by Mrs. E. Godwin Clayton.

335 Group of Horses and Landscape
By Charles Towne.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

336 Privateersman
By Daniels.
Lent by Miss Teed.
Daniels was the master of W. L. Windus, and his influence can be traced in Windus's "Black Boy."

337 Horses
By Stubbs.
Lent by John King, Esq.

THE PRE-RAPHAELITES.

The appearance of the Pre-Raphaelite painters would seem, at first sight, to be an extraordinary phenomenon in the art of the 19th century. That a school of painters should have suddenly arisen in the midst of the sentimental conventions of the middle period of the century whose dominating principal was intense sincerity of imagination and technique is certainly remarkable. It may be traced in part to one of the inevitable reactions which occur in history. In all departments of life about the time of the rise of the Pre-Raphaelites we find an earnestness and return to reality. The politicians, writers, painters, even the engineers of the epoch were all fervid idealists believing in themselves with a simple faith and absence of humour, that astonishes our more complex generation. The children of the ruder generation that withstood Napoleon had, in reaction, idealized elegance and sentiment. Their children, in turn, the early Victorians,—tired of the insipid, vignetted mirror of life presented to them, in which people had ceased to be men and women in order to pose as manly and womanly creatures,—swung back to an intense sincerity.

Fortunately in art, at least, the conviction was so fervid as to bring about for a short moment a perfect fusion of mind and hand, and in the pictures of the Pre-Raphaelite School there was given to succeeding ages a fresh artistic symbol.

In spite of a possibly limited conception of the path of art, exhibited in an exaggerated attention to detail, and an undue disregard for the evanescent effects of atmosphere, the fine mental conceptions of these painters were forced by them to pass through their own personal consciousness and given back to the world with a new life, and their technique, somehow, by its very limitations, expressed these ideas with enhanced convincingness.

The movement soon lost its intensity of force—it was, indeed, one of exaggerated protest—not one that could endure. As Millais himself said, "If you want to stop

a ball you must run beyond it." These young painters underlined their convictions with an emphasis which served both as a form of protest and as a means of forcible expression, and within the limitations they set themselves they achieved an exquisite brilliance of technical dexterity.

They sought their subjects in the, at that time, unexplored paths of mediaevalism or in the imaginative lyrical poetry of Keats and Tennyson, instead of in the less sincere romance of the poetry of Byron, or they took the very themes from Shakespeare or the Bible which had been treated so often with shallow conventional sentiment by their elders and forced their minds to realize anew the essence of these scenes, until they gave back their visions to the world with fresh intensity of insight and earnestness. And in addition they discovered for themselves a whole world of subtle romance in the contemporary life around them.

Landscape, apart from the sumptuous embroidery of nature, was not a branch of art in which their particular tenets could most happily find scope, and only a few of the Pre-Raphaelites attempted to apply their principles in this field, though the devoutly learning mind of Mr. Holman Hunt pierced to some of the truths of lighting since developed by the 'Impressionists.'

In portraiture, too, we find very little achievement. Apart from the fact that their extremely realistic method might not have appealed to sitters, fashionable portrait painting had been discredited with these young painters as something essentially commercial, owing to the example of Lawrence and other portrait painters of the time.

Moreover, they were primarily interested in great ethical or romantic ideas, as evident to men in the dramatic situations of life or literature.

The exquisitely detailed figures of the Pre-Raphaelites are not so much actual persons as types, made just personal enough to serve as symbols of the ideas they are to express. There is some resemblance between the puppets of Maeterlink's dramas and the elaborately caparisoned heroes and heroines of these pictures.

The great portrait painter is one who has a greater instinctive appreciation for personality, due, perhaps, to the fact that he himself, or the period or circle in which he works, is slightly deficient in strong personality, or else the thing that most interests him in the universe is to see how men have acted and suffered, having perceived that all cannot cleave their own way to success.

Abounding in that personal vitality that characterised the Early Victorian epoch, the Pre-Raphaelites instinctively assumed personal character as a certain asset of men. The question for them was how this character was to be moulded to the solution of the eternal problems of life. They knew they could act,—they wanted to know how they should and would act in the moment of trial. How others failed or even succeeded did not greatly interest them. Hence the Pre-Raphaelites did not excel as portrait painters.

But in their own sphere, that of intense realization of situations of human aspiration, doubt, passion or despair, they reached a mastery unequalled in the history of art. It mattered not a jot whether the human situation lay in the realms of romance, history or everyday life. They realized the poignancy of it equally convincingly. It may be the Bible story of the Virgin, the palace drama of King Lear, the court sphere of 'Sidonia,' the baron's hall of the St. Agnes' Eve, or it may equally well be the English village churchyard of 'Home from the Sea,' or the cottage garden of 'Good-night,' or even the deck of the emigrant ship of the 'Last of England'; whatever the surroundings, the pathos or passion dominates us, and the emotion is so sincere and so intense that it never degenerates into mere sentiment or pose.

338 Rift in the Lute
By Arthur Hughes.
Lent by John Hingston, Esq.

"It is the little rift within the lute,
That by and by will make the music mute,
And ever widening slowly silence all.
The little rift within the lover's lute,
Or little pitted speck in garner'd fruit,
That rotting inward slowly moulders all."
—*Tennyson.*

339 Autumn
By D. A. Williamson.

This study of forest reminds us of the great French painters, Rousseau and Diaz, who delighted to paint the borders of their Forest of Fontainebleau.

340 Lady Clare (*Tennyson*) (watercolour)
By Miss Siddall.
Lent by Wm. M. Rossetti, Esq.

Lady Clare from Tennyson's poem. Clare's nurse reveals to her that she is not a great heiress, but was exchanged in the cradle for her supposed poor cousin.

341 Burd Alane
By D. G. Rossetti.
Lent by Mrs. Edward Rae.

"Burd-Alane" is the Scottish equivalent for "The Maiden all forlorn."

Rossetti has here depicted with a wonderful brilliance of colour the heroine of some romantic ballad.

342 Claudio and Isabella
By W. Holman Hunt.
Lent by Mrs. Ashton.

In this picture Mr. Holman Hunt has allowed exquisite romantic beauty larger play than in most of his works. It is one of the pictures produced when

the common spirit of the Brotherhood tempered the work of each of its members with the excellences of the others,—when the sensuous romance of Rossetti was tinged with a touch of an almost ascetic simplicity and Millais's masterful actuality burnt with a flame of clear spiritual beauty. Each painter later worked after his own genius, but for a short moment a common spirit seems to have welded together their individual excellences, and endowed each with the might of three.

It is difficult for the art of painting, "which has no words in its vocabulary,—where the personages must be stationary,—to tell a narrative.

Its only means of doing so is by selecting some dramatic situation in a well-known story, and rendering it with an intensity that seems to sum up and suggest the whole of the preceding and succeeding stages of the drama. In this the Pre-Raphaelite painters succeeded pre-eminently. They chose the well-known subjects afforded them by the Bible or by the drama, legend and poetry of the English race,—solemn, haunting themes which will always rivet the attention of mankind and, by an instinct for the truly expressive gesture, they gave these situations a poignant actuality that doubled their appeal to the imagination.

Anything which savoured of convention aud had lost its full significance by use was cast aside. The unexpected gesture, even if eccentric or uncouth, was chosen if it added to the sincerity of dramatic expression. Claudio fingers his fetters like any restless youth in everyday life, as he debates the claims of life and honour.

343 Aughton
By Robert Tonge.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

344 Hamlet and Ophelia
By Dante G. Rossetti.
Lent by Mrs. A. J. Squarey.

"What should such fellows as I do crawling between earth and heaven?"

Hamlet, Prince of Denmark, whose father was foully murdered by his mother and her paramour, loving the beautiful Ophelia, finds himself torn between revenge and love, and begs her to pray for him in her orisons.

345 Sweet Tooth
By Dante G. Rossetti.
Lent by R. E. R. Brocklebank, Esq.

The model was a Scotchwoman called Aggie. Painted about 1864.

346 Christ in the Temple
By W. Holman Hunt.
Lent by Mrs George Holt.

347 The Jungfrau
By William Collingwood, R.W.S.
Lent by W. G. Collingwood, Esq.

348 Fra Pace
By Dante G. Rossetti.
Lent by Lady Jekyll.

A very early Rossetti water-colour called "Fra Pace," of a monk in his cell, painting an illuminated missal. Behind him kneels his acolyte, who plays with the cat, asleep on the monk's robe. Round the cell may be seen all the monk's possessions, his holy books, rosary, scourge, almsbag, lyre and colours. All these are painted in great detail as to the care and precision characteristic of the Pre-Raphaelite work. It is interesting to remember that Rossetti was painting this picture the first time that Burne-Jones came to his studio. The boy's head seems somewhat modern in type and treatment as compared with the rest of the picture.

349 The Two Mothers
By Dante G. Rossetti.
Lent by Mrs. George Holt.

350 The Awakened Conscience
By W. Holman Hunt.
Lent by Sir Arthur H. Fairbairn, Bart.

The man's face has lost its sense of duty and manhood, his one thought is self-indulgence. The woman's soul has been reached by something in the song, and her face shows she has caught a vision of the "might have been." She has been awakened. The tragedy seems incongruous amidst the vulgar Victorian furniture, so wonderfully painted, but the design on the wall, where the watcher set to scare the birds amid the corn has fallen asleep, suggests the tragedies which come to those who do not watch.

351 Coast Scene
By Harry Williams.
Lent by T. Rowland Hughes, Esq.

352 Fair Rosamund
By Sir Edward Burne-Jones.
Lent by Mrs. Edward Rae.

This is an illustration of the story of Queen Eleanor and Fair Rosamond. Rosamond was a favourite of King Henry II., who had built a bower for her in Woodstock Forest. The way to the bower was so intricate that the King had stretched a silken cord through the winding passages to the entrance of her bower in order to guide his way. His jealous wife, Queen Eleanor, found the cord and traced it to Rosamond's bower, which she has just entered, intending to poison its beautiful occupant.

353 Belcolore
By DANTE G. ROSSETTI.
Lent by C. Fairfax Murray, Esq.

354 Home from the Sea
By ARTHUR HUGHES.
Lent by Vernon Watney, Esq.

"But O for the touch of a vanish'd hand,
And the sound of a voice that is still!"
—*Tennyson.*

A sailor boy returned from his first voyage, to find his mother dead.

Behind, we see the picturesque ruins of Chingford Church.

355 Harrowing
By WILLIAM DAVIS.
Lent by Mrs. Rae.
Painted about 1856.

This ranks as one of Davis's masterpieces. It is as fine as any of the somewhat similar subjects Fred. Walker painted, and anterior to them. The figure, too, of the boy is absolutely sincere and true to rustic life. The apparent disregard for the ordinary rules of composition and the intense brilliance of the sky contrasted with the lowering cloud and the rich brown plough-land, give the picture a wonderful dramatic intensity.

356 Valley of the Tamar
By INCHBOLD.
Lent by the Rev. Stopford A. Brooke.

357 "All the air a solemn stillness holds"
By G. F. WATTS, R.A.
Lent by Lord Davey.

358 Warton Crags
By D. A. WILLIAMSON.
Lent by James Smith, Esq.

This bit of Pre-Raphaelite landscape, with its intense colours, scarcely prepares us for Mr. Williamson's later dreams of visionary beauty almost without definite form, which are hung at the end of the Gallery, as his later work does not come within the period of the Exhibition. The scene is in the limestone country just south of the Lake District.

359 The Good Harvest of 1854
By C. A. COLLINS.
Lent by The Victoria and Albert Museum.

The subject is simple enough, but the painter has invested the girl with a quiet seriousness that gives it significance. The girl seems to embody the sedate thankfulness of mankind for the good fruits of the earth.

This picture is almost the latest Mr. Collins painted, as he gave up painting soon after.

360 The Eve of St. Agnes
By Arthur Hughes.
Lent by Mrs. Toms.

First Panel.

" He ventures in : let no buzz'd whisper tell :
All eyes be muffled, or a hundred swords
Will storm his heart, Love's feverous citadel :

* * * * *

Second Panel.

Her eyes were open, but she still beheld
Now wide awake, the vision of her sleep :

* * * * *

Third Panel.

And they are gone : ay, ages ago,
These lovers fled awav into the storm."—*Keats.*

This picture illustrates the poem by Keats on St. Agnes' Eve. The superstition is that on the Even of St. Agnes maidens might behold, in a vision, their future husbands if they performed certain mystic rites. A Feast is being held in the Castle, but Madeline takes no part in it. She steals away fasting to her room, where unbeknown to anyone her lover Porphyro is in hiding. She dreams of him, awakens, and finds him kneeling by her side. The picture is divided into three scenes : on the left we see Porphyro watching the revelry through the castle windows; the architecture here is taken from the beautiful old Maison Cluny in Paris. Inthe last compartment we see the lovers who, in the words of Keats :

" Glide like phantoms into the wide hall,
Like phantoms to the iron porch
Where lies the jester in uneasy sprawl,
With a huge empty flagon by his side."

Art has seldom achieved anything so ecstatic as the expression of the girl's face as she awakes in the moonlight to find her dream one with reality.

361 The Cumbraes from Bute
By Robert Tonge.
Lent by Albert Wood, Esq.

362 The Dead Sea, from Siloam
By W. Holman Hunt.
Lent by Sydney Morse, Esq.

363 A Little Irish Girl
By Ford Madox Brown.
Lent by Mrs. Rae.

One of the most brilliant and successful pieces of colour Ford Madox Brown ever painted.

364 Ariadne in Naxos.
By G. F. Watts, R.A., O.M.
Lent by Lord Davey.
The Goddess has been deserted by Theseus in the island of Naxos, where, later, Bacchus found her.

365 Orpheus and Eurydice
By G. F. Watts, R.A., O.M.
Lent by The Hon. Percy Wyndham.
Orpheus, according to the old Greek myth, brought back his wife Eurydice from the region of death, stilling all the powers of darkness with his music. It was, however, a condition of success that he should not look at her till they came to the light. He is shown in the picture looking back, and, as he looks, his wife is again drawn away into the darkness, already pallid as a ghost. Perhaps the Greeks in this legend gave vivid form to the great law that the chain is no stronger than its weakest link. Orpheus made music as no other; he braved the utmost terrors of the land of Death, yet as the penalty of one moment of weakness, all for which he had striven was lost to him.

366 The First Whisper of Love
By G. F. Watts, R.A., O.M.
Lent by Lord Aberdare.

367 Antwerp
By W. J. J. C. Bond.
Lent by Arthur Earle, Esq.

368 The Second Duchess
By Wm. Lindsay Windus.
Lent by Andrew Bain, Esq.

369 "The lady bound, her lover slain"
By Wm. Lindsay Windus.
Lent by Andrew Bain, Esq.

370 Henry VI.'s Retreat from Towton
By Wm. Lindsay Windus.
Lent by Andrew Bain, Esq.
An imaginative vision of the desperate position in which a king may find himself, when all has been lost by his own lack of kingly qualities.

371 The Young Duke
By Wm. Lindsay Windus.
Lent by James Smith, Esq.
We have in Mr. Windus exquisite later work, the paradox of a painter discarding material things the better to express his visions of beauty. All great painters discard the irrelevant. Sir Joshua Reynolds said of painters: "
"Their great fame does not proceed from their works being more highly finished than those of other artists or from a more minute attention to details, but

from that enlarged comprehension which sees the whole object at once, and that energy of art which gives its characteristic effect by adequate expression."

"The detail of particulars which does not assist the expression of the main characteristic is worse than useless; it is mischievous, as it dissipates the attention and withdraws it from the principal point."

Mr. Windus and Mathew Maris, the Dutch painter whose works were seen here last year, discard much more than most painters. They retain just enough of material things to suggest an exquisite beauty which only the imagination can picture. Colour remains; form only where it is needed to give expression. It would be difficult for painting to maintain itself on such a self-denying ordinance, but the wonderful beauty of these dreams of pictures is apparent.

372 Piping Down the Valley Wild
By James Smetham.
Lent by Mrs. Smetham.

373 Kinmont Willie
By Wm. Lindsay Windus.
Lent by Andrew Bain, Esq.

Mr. Windus has here treated a ballad motive, such as would, above all, appeal to him. His masterpiece, unfortunately not included in this exhibition, "Burd Helen," deals with another ballad story.

This picture shows us 'Kinmont Willie' being led as a captive to Carlisle.

According to one version of his history, Kinmont Willie took a famous leap into the flooded waters of the Eden, when Buccleuch rescued him from Carlisle Gaol, where he had been imprisoned for violence to the English. Kinmont Willie was rescued, but as there was no horse for him he was carried by 'Red Rowan,' the starkest man in Teviotdale, of which adventure the ballad says :—

"O mony a time, quo' Kinmont Willie
I have ridden horse baith wild and wood,
Butt a rougher beast than 'Red Rowan'
I ween my legs have ne'er bestro'd."

Buccleuch is made to shout to Lord Scroope from the Scottish bank of the Eden :

"If ye like na my visit in merrie England,
In fair Scotland come visit me."

The ballad is one of the border ballads of rescue, probably all composed by a writer in the reign of James VI., before the accession of this King to the English throne.

374 Head of a Baby
By Wm. Lindsay Windus.
Lent by Mrs. Frank L. Teed.

375 Hymn at the Last Supper
By James Smetham.
Lent by James S. Budgett, Esq.

Of this picture Mr. Watts, the painter, wrote :— "It must be considered a great picture though it is a small one," and caused it to be hung on the line at the Academy. The drawings Smetham made for it called forth warm praise and encouragement from Ruskin, whose lectures he attended. Ruskin mentioned it in one of his R.A. pamphlets, saying that nobody had hitherto painted this important subject.

376 Eastham
By Robert Tonge.
Lent by Mrs. Rae.

377 Picciola
By R. B. Martineau.
Lent by Miss Helen Martineau.

Picciola the Italian name for "little one," was the name given by a prisoner to a flower which had forced its way between the stones of his prison courtyard. It became his delight and companion and imparted many lessons to his weary soul. The part the flower played in this man's life, was the subject of a well known French novel of the last century, written by X.B. Saintine.

378 My First Sermon
By Sir J. E. Millais, P.R.A.
Lent by D. Dyce Brown, Esq., M.D.

A replica of the larger picture, painted by Millais in two days.

379 A Summer Afternoon on the Lugwy
By J. W. Oakes, A.R.A.
Lent by Lieut.-Colonel J. B. Gaskell, J.P.

380 The Escape of a Heretic
By Sir J. E. Millais, P.R.A.
Lent by Sir Wm. H. Houldsworth, Bart., M.P.

The girl has on the yellow robe in which she was to be burnt, and the cap is on the floor. Her lover entering in the disguise of a monk has bound the jailor and is preparing the girl for her escape. Even in the desperate danger of this perilous moment the joy of the lovers at being once more together seems half to paralyze them in their hazardous dash for freedom.

The young man's head is from Millais's brother, William Millais.

381 The Bridesmaid
By Sir J. E. Millais, P.R.A.
Lent by The Fitzwilliam Museum.

382 Woody Landscape
By William Davis.
Lent by Messrs. Wallis & Son.

383 Wounded Cavalier
By W. S. Burton.
Lent by Albert Wood, Esq.

The Cavalier has been wounded in defence of some important documents he was bearing, and the playing cards have evidently fallen out during the hasty search. He has been lying there without help for a long time, for a spider has spun a cobweb between his broken sword and the tree. During the fight the cavalier has evidently aimed a fierce blow at his antagonist, but the sword, dexterously turned aside, has become firmly embedded in the young oak. In his frantic endeavours to wrench it free, the sword has snapped short in the cavalier's hand, and he is open to his enemy's attack. Wounded, he falls. Two Puritans pass by, and see him : the woman, full of sympathy and compassion for the wounded Cavalier, hastens to help him; the man, seeing only a fallen enemy, rejoices in his fall and stands aloof. The broken wall points to the breaking down of all barriers during the terrible time of Civil War.

Few pictures in the Gallery are more characteristic of the Pre-Raphaelite method than this. The concentrated intensity of the shadowed face of the Puritan, the (at first sight) fanciful introduction of the exquisite butterfly poised on the edge of the broken sword, and the spider's web already hanging from it are thoroughly typical of the way in which these painters wake our attention to what is really the sub-conscious essence of the scene—in this picture the sudden still presence of love and peace where all had been enmity and strife but a few moments before.

384 Holywell, near St. Asaph
By William Davis.
Lent by Mrs. Rae.

385 The Cornfield
By William Davis.
Lent by Messrs. Wallis & Son.

386 Good Night
By Arthur Hughes.
Lent by Herbert H. Trist, Esq.

"Day's turn is over,
Now arrives the night's."—*Robert Browning.*

The maiden has come in from the long summer day to her chamber, and is pulling off her cloak and making ready for the night's rest. In the background are seen the altar with its old picture of the Virgin and Christ, and the illuminated book of devotion.

387 Wind-swept Sky—Upper Mersey
By Robert Tonge.
Lent by Joseph Beausire, Esq.

388 Stourton Wood
By W. J. J. C. Bond.
Lent by Mrs. Rae.

389 The Girlhood of the Virgin Mary
By Dante G. Rossetti.
Lent by Lady Jekyll.

This picture was painted in 1849, signed with the Pre-Raphaelite Brotherhood signature. The painter's mother sat for the head of St. Anne; his sister, the well-known poetess, Christina Rossetti, for the virgin. The sonnet inscribed beneath the picture sets forth the symbolism which pervades the whole of this beautiful and interesting work, which was painted when Rossetti was only 20 years of age.

I.

"This is that Blessed Mary, pre-elect
God's Virgin. Gone is a great while, and she
Was young in Nazareth of Galilee.
Her kin she cherished with devout respect:
Her gifts were simpleness of intellect
And supreme patience. From her mother's knee
Faithful and hopeful; wise in charity;
Strong in grave peace; in duty circumspect.
So held she through her girlhood; as it were
An angel-watered lily, that near God
Grows and is quiet. Till one dawn, at home,
She woke in her white bed, and had no fear
At all,—yet wept till sunshine and felt awed;
Because the fulness of the time was come."

II.

"These are the symbols. On that cloth of red
T the centre, is the Tripoint,—perfect each
Except the second of its points, to teach
That Christ is not yet born. The books (whose head
Is golden charity, as Paul hath said),
Those virtues are wherein the soul is rich.
Therefore on them the lily standeth, which
Is Innocence, being interpreted.
The seven-thorned briar and the palm seven-leaved
Are her great sorrow and her great reward.
Until the time be full, the Holy One
Abides without. She soon shall have achieved
Her perfect purity; yea, God the Lord
Shall soon vouchsafe His Son to be her Son."

There is a curious contrast between the truth aimed at by Mr. Holman Hunt and that of Rossetti. The former gives us actual truth of fact, the scene as he conceives it to have actually happened; while Rossetti gives us poetic truth of the story viewed in the light of subsequent knowledge.

In the pictures of the 'Girlhood of the Virgin,' and of the 'Annunciation,' the subject is treated not as it actually occurred but as it appears complete to the imagination of the world now. In each the Virgin is embroidering the Lily of the Annunciation. This would be, in Mr. Holman Hunt's conception of truth, impossible, but Rossetti, in putting this subsequent detail into the scene is observing the poetic truth of the subject.

390 Ash Trees
By William Davis.
Lent by Joseph Beausire, Esq.

391 Shotwick, Cheshire
By Robert Tonge.
Lent by Albert Wood, Esq.

392 Silver and Gold
By Arthur Hughes.
Lent by Herbert H. Trist, Esq.

393 Old Hedge
By William Davis.
Lent by Albert Wood, Esq

394 Eastham Wood
By Wm. Lindsay Windus.
Lent by Albert Wood, Esq.

395 Too Late
By Wm. Lindsay Windus.
Lent by Andrew Bain, Esq.

"Something wrong here" was Ruskin's not too sympathetic comment on this picture when it was first shown in the Academy. The tragic pessimism of the picture offended his sometimes testy optimism. Yet we cannot expect art always to be cheery. Life has its situations where, as far as this world is concerned, Too Late is the only verdict, and it would not be well for the world if this truth was not sometimes brought before it. The picture scarcely needs explanation, but the following lines from Tennyson were attached to the picture by the painter :

"If it were thine error or thy crime
I care no longer, being all unblest;
Wed whom thou wilt, but I am sick of Time,
And I desire to rest."—*Tennyson.*

This is the most Pre-Raphaelite work Mr. Windus painted. Beginning with the forcible paintings of his earlier days, he passed through a Pre-Raphaelite stage, but did not remain in it. His exquisite imagination found a more congenial field in such lovely visions as The Young Duke, which make one wonder whether England has not had a Veronese and failed to make full use of him.

396 St. John's Church.
By W. J. J. C. Bond.
Lent by Mrs. Rae.

397 The Outlaw
By Wm. Lindsay Windus.
Lent by Albert Wood, Esq.

398 Home from Work
By Arthur Hughes.
Lent by John Hingston, Esq.
This picture by Hughes shows a wood-cutter returning from his work in the evening to his cottage. He has laid down his axe, his basket of tools, and firewood, to kiss his little daughter who has come to the cottage door to greet him before going to bed. It is early spring, as may be seen from the bare branches of the trees, the palm-buds on the twigs, and the daffodil and crocus in the foreground.

399 Beech Trees
By William Davis.
Lent by Joseph Beausire, Esq.

400 The Kingfisher's haunt.
By Robert Tonge.
Lent by J. Beausire, Esq.

401 Val d'Aosta
By John Brett, A.R.A.
Lent by R. P. Cooper, Esq.
This astonishing *tour de force* is perhaps the *non plus ultra* of pre-Raphaelitism. The exaggerated faithfulness to detail inculcated by the teachings of the School might without too apparent absurdity be carried out in some indoor scene dominated by the intense drama of the situation being enacted, but out of doors—in landscape—where atmosphere plays the master role, such principles could not, as a rule, be carried out with equal success. "The attempt to reproduce all the systems of planes, with their shapes and values, in a picture-field, is an infinite process and doomed to failure. But the natural eye never attempts this." Yet Mr. Brett did venture to do it in this rendering of an Italian Alpine Valley, a spot where, it is true, atmosphere can, at times, play as small a role as anywhere. It is a marvellous achievement of sincerity and wins us to admiration by its very good faith. To look at this revelation of the minute detail of Nature gives one the pleasure that one would have in exploring the entrancing by-ways of some lovely city through which business has hurried one.
This picture was much admired (with some qualifications) by Ruskin.

402, 407 Two Small Studies
By William Davis.
Lent by Mrs. Rae.

403 Head
By Sir J. E. Millais, P.R.A.
Lent by Mrs. Wilfred Hadley.

404 Gleaning (oil)
By W. Mark Anthony.
Lent by Wm. M. Rossetti, Esq.

405 Darnley Signing the Bond for the Murder of Rizzio
By Wm. Lindsay Windus.
Lent by W. Windus, Esq.

406 The Surgeon's Daughter
By Wm. Lindsay Windus
Lent by James Smith, Esq
This early work by Mr. Windus illustrates a scene from Sir Walter Scott's late novel "The Surgeons' Daughter," in which Middlemass, the hero, has an interview with his parents, knowing them to be his father and mother. Mr Windus was called upon to illustrate this not very dramatic novel and selected almost the only moving scene in it. In spite of the limitations imposed on him by the subject and the somewhat theatrical costume, Mr. Windus has known how to give the scene that touch of deep, personal emotion which gives its interest, and by the selection of type and attitude in the figure of the woman he has stamped this work with real distinction. Owing to unfortunate advice as to medium, given him by the painter Huggins, the picture has cracked, but otherwise its technique is masterly.

408 Head
By Sir J. E. Millais, P.R.A.
Lent by Mrs. Arthur E. Street.

409 My Ain Fireside
By William Davis.
Lent by Wm. Rossetti, Esq.
Painted about 1857.

410 Irish Eviction
By Robert Tonge.
Lent by Mrs. Rae.

411 Portrait of Professor and Mrs. Fawcett
By Ford Madox Brown.
Lent by Sir Charles Dilke, Bart., M.P.

412 Rainhill
By William Davis.
Lent by Mrs. Rae.

413 Wallasey Mill
By William Davis.
Lent by Mrs. Rae.

414 Who Touched Me?
By James Smetham.
Lent by Mrs. Smetham.

415 Dancing Girl
By Albert Moore.
Lent by Mrs. Rae.

416 Port Bannatyne
By William Davis.
Lent by Mrs. Rae.

417 Trespassers
By William Davis.
Lent by Mrs. Rae.

418 Bridge near Carnarvon
By W. J. J. C. Bond.
Lent by T. Rowland Hughes, Esq.

419 Girl Reading
By W. S. Burton.
Lent by Thomas L. Devitt, Ecq.

420 Agriculture
By William Davis.
Lent by Albert Wood, Esq.

421 The Sick Call
By William Lawless.
Lent by Mrs. Wm. Coltart.

422 The Ascent of Snowdon
By W. J. J. C. Bond.
Lent by Sir J. Gray Hill.

423 Kit's Writing Lesson
By R. Martineau.
Lent by the Misses Mudie.
This was Martineau's first picture. He painted it under the supervision of Holman Hunt. It illustrates a scene from "The Old Curiosity Shop."

424 Port Bannatyne
By William Davis.
Lent by Mrs. Rae.

425 Greek Priest
By Simeon Solomon.
Lent by Mrs. Wm. Coltart.

426 William Tell's Son
By W. S. Burton.
Lent by The Marquess of Dufferin and Ava.
William Tell's son (whose father has been tyrannically ordered to shoot an apple from his boy's head) has been bound to the tree (so the painter has imagined) for fear he should

flinch when the apple is aimed at. But *he* has courage, as well as his father, together with confidence in his skill, and refuses to be bound, treading the cord under foot. In the foreground a bee is drawing honey from a thistle—a most undesirable weed. So, from this time of trial and trouble, did industrious Switzerland gain the sweets of Freedom and Independence.

427 The Scapegoat
By W. Holman Hunt.
Lent by Sir Cuthbert Quilter, Bart., M.P.

An allegorical picture of the scapegoat of Israel who bore the iniquities of mankind. It was a Jewish custom to curse a he-goat and drive it into the wilderness, every year, where it languished and died in the uninhabited wastes surrounded by the bones of former sacrifices

This symbol of the innocent victim suffering for the sins of others has been rendered by the artist with the utmost dramatic intensity. The scene is laid on the shores of the Dead Sea. In order to be able to treat such subjects with real knowledge, Mr. Holman Hunt went to the East and lived for years a life of some risk and much discomfort.

428 The Mystery of Faith
By Simeon Solomon.
Lent by Mrs. Wm. Coltart.

429 The Death of Earl Siward
By James Smetham.
Lent by Mrs. Smetham.

"Siward the Stout," of Northumberland, was one of the three great Earls who governed England under the Confessor. He was the Conqueror of Macbeth (see Shakespeare) "The stern old warrior who refused to die in his bed like a cow when his last illness came upon him, but called for his mail coat and helmet, and so, axe in hand, met death." Walthrof, his son, who is supporting him, did doughty deeds in holding the North against the Conqueror, and in 1875 was beheaded at Winchester.

"Yea, he that, sailing northward, clove the sea, and blood-red dyed many a sword in battle—William—slew Waltheof foully. Bravest of Knights my lord was; never died doughtier champion! Ah! 'twill be long ere slaughter ceases out of England."

Norwegian Chronicle quoted in
York Powell's History.

430 The Mother of Moses Sending Him Away
By Simeon Solomon.
Lent by W. G. Rawlinson, Esq.

431 Going Nutting
By Alfred Hunt.
Lent by Miss Violet Hunt

432 Salmon Leap on Liffey
By WILLIAM DAVIS.
Lent by Joseph Beausire, Esq.

433 The Pyramids
By THOMAS SEDDON.
Lent by T. H. Goodwin Newton, Esq.

We see in this beautiful sunset light one of the great mysteries of the world—the Pyramids—built in the vast desert of Egypt. Scholars of all times have tried to fathom their meaning. They are supposed to be the tombs of the ancient Egyptian Kings and also to have an inner mystic significance.

They are made of great blocks of stone, and travellers by the aid of the Arabs can climb to the summit

434 Tee-to-tum
By W. KNEWSTUB.
Lent by Madame Deschamps.

435 River Dart
By JOHN BRETT, A.R.A.
Lent by Thomas L. Devitt, Esq.

Mr. Brett has here given a vision of our loveliest English river, the Dart, seen through mists of apple blossom somewhat timilar in kind to his painting of the Alpine valley on the opposite wall.

436 Crossing Sands
By W. J. J. C. BOND.
Lent by Arthur Earle, Esq

437 Punch and Judy
By ARTHUR BOYD HOUGHTON.
Lent by Harold Hartley, Esq.

Houghton was a designer of wood-cuts of singular ability. Born in Persia, he became partially colour-blind, and his career as a painter was much interrupted.

This is a delightfully typical picture of the period. London Bridge of 50 years ago,—how different from London Bridge of to-day! To begin with, the soldier has an odd cap and whiskers, and seems a caricature to our eyes, but that is a detail of fashion and is only superficial. The child one suspects of being an artistic convention in fashion at the time. Madox Brown and other painters have some of these extraordinary infants in their pictures; they suggest, not real children, but the extravagant parodies of children by grown up ladies, popular a short time ago at our music halls. What strikes one as the fundamental difference revealed by this picture between our times and those, is that we were still a rosy-cheeked country-bred nation 50 years ago, with plenty of time and

not much worry. Since then we have become, for good or ill, a pale-faced, strained, nervous city race. Old people tell us that it is an actual fact that these faces, bright with the rosiness of health, were the rule 50 years ago; now they are the exception.

438 Fishing Boats on the Shore
By Sam. Williamson.
Lent by James Smith, Esq.

439 Autumn Leaves
By Ford Madox Brown.
Lent by Arthur Kay, Esq.

At one time attributed to Millais. Millais said that it was by Ford Madox Brown. Some critics do not agree to this attribution.

440 Jael and Sisera
By Spencer Stanhope.
Lent by Mrs. Rae.

This picture represents the Biblical story of the treacherous Jael. She is here seen about to kill Sisera, who had taken refuge in her tent, worn out with flight from a fierce battle. After drinking some of the milk Jael had given him, Sisera lay down and slept, and Jael here bends over him with the tent peg in her hand, which she is about to drive through his temples.

441 Carnarvon Castle
By W. J. J. C. Bond.
Lent by Mrs. Rae.

This is a subject that would have delighted Turner, indeed Mr. Bond has treated the same subject somewhat as Turner would have treated it.

The ancient Castle, with the masts of the ships under its very walls, must appeal to all lovers of the picturesque. Every stone of the building seems counted in this marvellous piece of detailed painting. It was in this Castle that Edward I. gave his infant son to the Welsh as their Prince.

442 The Knight of the Sun
By Arthur Hughes.

An aged warrior mortally wounded, being carried by his men-at-arms to the shelter of a religious house.

443 Trespassers
By William Davis.
Lent by Ebenezer Rees, Esq.

444 The Village Genius
By James Smetham.
Lent by Mrs. Lidgett.

A quaint bit of everyday life seen with a certain imaginative power that gives it interest. It is painted on terracotta.

445 Sir Galahad
By Arthur Hughes.
Lent by Mrs. Rae.

"A gentle sound, an awful light!
Three angels bear the holy Grail:
With folded feet, in stoles of white
On sleeping wings they sail."

Tennyson.

446 Landscape with Sheep
By D. A. Williamson.
Lent by James Smith, Esq.

447 Last of England
By Ford Madox Brown.
Lent by Mrs. Rae.

The larger version of this picture in the Birmingham Corporation Gallery, which scarcely excels, though it is a more important work, this smaller one in beauty, may be reckoned as one of the pictures of the century, —possibly of the world's history.

It sums up once for all one of the chief emotions of the middle classes in the 19th century,—the going forth of countless numbers good men and true to far and distant lands,—not as we go now to South Africa or India for a time, but once and for all.

These emigrants took their lives and their fortunes, such as they were, in their hands, and sailed forth in the old wooden packets—not in luxurious iron liners—to plant the Anglo-Saxon race and ideal in the wild places of the earth. One wonders what they have become. Perhaps a Jubilee or a Coronation brings their sons or grandsons to march in an imperial pageant, but otherwise how little we in England know of our lost brothers.

The subject came very close to Madox Brown's heart. His friend Woolner had emigrated; he, himself, seriously thought he might be compelled to do so, as he sat in his back yard at Finchley painting this picture from a reflection in a mirror, with one hand, while he held his wife's in the other till it got the requisite colour with cold. The surly pose of the man suited Madox Brown's sterling but somewhat touchy disposition. He knew what it was to be conscious of being a good man doing good work, and yet to feel his country was quite ready to spare him.

The painting of such a subject might so easily have been the excuse for mere cloying sentiment, but by the stern gloom of the man's face, and the keenly observed grotesques of his fellow-passengers, Madox Brown has introduced "that something sour which is the mark of all great art."

448 La Rose d'Infante
By Ford Madox Brown.
Lent by Albert Wood, Esq.

La Rose de l'Infante illustrates a poem by Victor Hugo.

449 Portrait of Christina G. Rossetti (oil)
By James Collinson.
Lent by Wm. M. Rossetti, Esq

Head of Christina Rosetti done in 1849 or 1848 by Collinson the Pre-Raphaelite brother who resigned, feeling that his continued membership was incompatible with his duty as a Roman Catholic.

450 Mrs. Houghton and Children
By Arthur Boyd Houghton.
Lent by Mrs. E. C. Davis.

A bit of domestic 'genre' such as the painters of the time delighted in. The composition with the curious parallel lines of the dress and the mother's hair which the baby is pulling, gives it interest.

451 On the Sea Shore
By Arthur Boyd Houghton.
Lent by Sydney Morse, Esq.

452 Coat of Many Colours
By Ford Madox Brown.
Lent by The Walker Art Gallery, Liverpool.

Joseph's brothers are presenting his blood-stained garment, which they claim to have found in a field, to Jacob. In reality they have thrown their brother into a pit, and have stained his coat with the blood of a ram. Jacob is seen about to rend his garments in his misery at the ill-omened sight.

The incident of the dog smelling at the bloodstains is meant to indicate that the dog perceives at once that the scent is that of animal not human blood, and therefore he takes it quite coolly.

453 Hoylake Shore
By G. D. Callow.
Lent by T. Rowland Hughes, Esq.

454 A Morning at Home
By Arthur Boyd Houghton.
Lent by Harold Hartley, Esq.

455 Windermere
By Ford Madox Brown.
Lent by Mrs. John Marshall.

The picture by Brown represented in his sole lithograph. Date about 1852.

456 Sleep
By W. S. Burton.
Lent by Sydney Morse, Esq.

A husband reading aloud to a pretty lady who has fallen asleep. He looks slightly indignant.

The subject is trivial enough but there is a dainty grace of colour and a faithfulness of detail to a bygone age that fascinates us.

457 Long Shadows Across a Narrow Glen
By Alfred Hunt.
Lent by Edward Rae, Esq.

458 Katherine and Petruchio
By R. B. Martineau.

Petruchio resolved to master the shrewish Catherine, even at the cost of brutality, bars her passage.

The types selected enlist one's sympathies more than ordinarily with the shrew. Behind, we see tapestries, sculpture and a curious musical instrument, the harp-lute.

459 Landscape
By Alfred W. Hunt.
Lent by Alfred Booth, Esq.

460 A Summer Evening
By J. D. Watson.
Lent by Henry Boddington, Esq.

461 Woolton
By James Campbell.
Lent by Albert Wood, Esq.

462 The Sewing Girl
Ascribed to Millais.
Probably by Rosa Brett.
Lent by Messrs. Carfax & Co.

463 Runcorn Gap
By William Davis.
Lent by Mrs. Rae.

This picture of the Mersey, spreading westwards to the sunset, is perhaps the masterpiece of the most prominent of the painters of the Liverpool school. The treatment of the rocks shows the minute truth of detail which was common to both the Liverpool painters and the Pre-Raphaelites.

Liverpool painters always paint splendid skies. Perhaps the atmospheric effects of their native country where the west winds roll in the clouds fresh from the ocean over vast levels of sand and river naturally leads them to observe the pageants of the sky with special attention.

464 Meditation
By Ford Madox Brown.
Lent by F. F. Squarey, Esq.
Painted near Hendon.

465 April Love
By Arthur Hughes.
Lent by Henry Boddington, Esq.

"Love that hath us in the net,
Can he pass, and we forget?
Many suns arise and set,
Many a chance the years beget,
Love the gift is Love the debt.
Even so.

Love is hurt with jar and fret,
Love is made a vague regret;
Eyes with idle tears and wet,
Idle habit links us yet.
What is love? for we forget:
Ah, no! no!"—*Tennyson.*

It is the season of sunshine and showers. The lilac is wet with rain, and the lovers' cheeks are wet with tears, after some lovers' quarrel. The intense vivid colour seems to bring home to us the feeling of Spring and Youth, so sweet and so agonizing, and so quickly gone for ever.

466 Snowdon, from Capel Curig
By Alfred Hunt.
Lent by Mrs. Alfred Booth.

467 Mouth of the Alt
By Robert Tonge.
Lent by Edward Rae, Esq.

468 Surf
By W. J. J. C. Bond.
Lent by Mrs. Rae

469 Cordelia's Portion
By Ford Madox Brown.
Lent by Albert Wood, Esq.

The aged Lear is here cursing his one loving daughter, Cordelia, because she refuses to make over-protestation of her affection, such as her unscrupulous sisters had made.

The search after exact truth left the Pre-Raphaelites confronted with many difficulties. In treating scenes from ancient history, how were they to be correct in every detail? Rossetti, with his strongly poetic temperament, solved the problem in his own way. Ford Madox Brown and Mr. Holman Hunt strove to attain a more exact truth. Mr. Holman Hunt went to the East and added knowledge of the present day life of the people there to his archaeological knowledge. Ford Madox Brown took infinite pains in research after archaeological details, and actually himself fashioned many of the objects he painted, when it was impossible to obtain them. His success in obtaining, at any rate, the illusion of circumstancial truth of detail is particularly marked in this picture of Roman British times, and Sir Henry Irving had the costumes for his revival of King Lear copied from it.

470 Portrait of Mrs. Bischoffsheim
By Sir J. E. Millais, P.R.A.
Lent by Mrs. Bischoffsheim.

This picture was painted in 1873, when Millais's magnificent powers had reached their full maturity, but had not yet lost a certain trace of his youthful primitiveness. Under the mastery of his eye and brush

the elaborate details of a curious fashion fall ba into the mere setting for a splendid type of womanl dignity.

471 Loch Ranza
By Robert Tonge.
Lent by Mrs. Rae.

472 The Cove, Rhoscolyn
By W. J. J. C. Bond.
Lent by Mrs. Rae.

473 King Lear
By Ford Madox Brown.
Lent by Mrs. Rae.

Rossetti sat for the fool. Cordelia is painted from the second Mrs. Madox Brown. It was exhibited in 1849.

Madox Brown seems naturally to have had a love of the grotesque and of clear cut forms, and reminds one now of Hogarth and now of Holbein; but, in spite of his sturdy independence, he was unconsciously very susceptible to outside influences.

In this picture work we see how Mr. Holman Hunt influenced him, and in "The Last of England" he is running Millais very close on his own ground of genuinely emotional contemporary "genre," while in "Cordelia's Portion" and "King Réné's Honeymoon," and many others of his most beautiful works, from an æsthetic point of view, Madox Brown might be Rossetti's pupil in his romantic method of treating the subject, as he had once been his master in techique.

474 "Do I like butter?"
By Mrs. H. T. Wells.
Lent by Mrs. Wilfred Hadley.

475 Lady Feeding Her Bird
By Walter Deverell.
Lent by Lady Burne-Jones.

Walter Deverell, who sat for the Claudio of Mr. Holman Hunt's picture, was a painter of great promise closely connected with the Pre-Raphaelites, though not actually a member of the Brotherhood. His early death put an end to an interesting career.

The lady represented was a sister of the artist.

476 Near King's House, Glencoe
By Alfred Hunt.
Lent by Mrs. Alfred Booth.

477 Mother and Child
By Miss Siddall.
Lent by Sydney Morse, Esq.

478 Willow Trees at Sunset
By George Price Boyce, R.W.S.
Lent by Mrs. Rae.

479 A Lady and a Knight fixing a Pennant on his Lance
By Miss Siddall.
Lent by Lady Burne-Jones.

480 Debatable Ground
By Alfred W. Hunt
Lent by Arthur Earle, Esq.

We have here a scene of extraordinary grandeur. Snowdon and the debateable ground at its foot, where sea and land fight for mastery, are seen bathed in opalescent splendour. In the foreground, the ruins of Harlech Castle stand out, where the Plantagenets planted their standard and curbed another kind of debate the native Welsh were inclined to raise.

This is one of the finest masterpieces by the late Mr. Hunt, and hardly to be surpassed as an instance of glowing colour and rich afternoon effects. The scene is the low-lying marshy flat surrounding the ruined Castle celebrated in the national Welsh song, and is taken from the higher ground inland. Mr. Hunt was best known as a painter of numberless beautiful watercolours, to which he was in reality driven by the want of appreciation shown to his greater works of which this is a fair example. His forte was the study of rare and transient effects of light, for which he would often wait and watch many days on end. Most of his pictures were painted in Durham or on the Yorkshire coast, but a very fine foreign series exists recalling those of his master, J. M. W. Turner.

481 Laus Veneris
By Sir Edward Burne-Jones.
Lent by Lady Jekyll.

A very early Burne-Jones water colour, called "Laus Veneris," the praise of Venus. The goddess is seen dressed in a gown of rich orange colour, reclining on a couch, while her maidens sing her praises. Through the window are seen knights who look in as they ride by, and on the wall is a woven tapestry, representing the progress of Venus in her chariot drawn by doves, with her son Cupid who aims his arrows at the crowd of lovers, who kneel with their hearts in their hands.

482 Stages of Cruelty
By Ford Madox Brown.
Lent by Henry Boddington, Esq.

This picture represents two kinds of thoughtless cruelty—that of the child who, while holding a faithful dog by a leash, playfully whips him with a branch of "love lies bleeding," and that of the girl deaf to the entreaties of her lover—both of them careless of any suffering they may inflict.

Madox Brown trained under Wappers, the Belgian pupil of the French painter Delacroix, painted his early pictures such as "Parisina's Sleep" and the "Execution of Mary Queen of Scots" in the old manner with rich dark shadows. Then came his visit to Italy, during which he saw the Holbeins at Basle and the work of the German modern Pre-Raphaelite painters. Soon after he came across the minute detail of Holman Hunt and the frescoes of Dyce, and in "The Last of England," painted, 1852–56, of which a small version is shown here, we find him painting in the new manner with almost painfully elaborate detail and the faces laid in on a white ground.

This picture is painted with great discrepancies of style, owing to its having been wholly laid aside for some 30 years after commencement, and afterwards completed.

483 Landscape—Cumberland
By Sam. Williamson.
Lent by James Smith, Esq.

484 Beatrice in Paradise
By Dante G. Rossetti.
Lent by Dr. Lloyd Roberts.

Dante, the Poet, who all his life has loved and been parted from his ideal love, Beatrice, dreams that he meets her in the fair fields of Paradise. Beatrice reproaches him severely for his past backslidings and he expresses contrition. She pardons him and draws aside her veil, allowing him to gaze into her eyes and know her for his love.

485 Drawing for Triptych, Llandaff Cathedral
By Dante G. Rossetti.
Lent by Vernon Lushington, Esq., K.C.

This is the design made by D. G. Rossetti for his splendid altar picture, "The Seed of David," in Llandaff Cathedral. On either side are figures of David the Shepherd and David the King. In the centre the Adoration of the Kings and of the Shepherds who kneel before the Child of the House of David.

486 The Entombment (1870)
By Ford Madox Brown.
Lent by Henry Boddington, Esq.

487 Heswall
By Robert Tonge.
Lent by Lieut.-Col. Gaskell, J.P.

488 King Réné's Honeymoon
By Ford Madox Brown.
Lent by Mrs. Wm. Coltart.

René, King of Provence and titular King of Naples, Sicily, Jerusalem and Cyprus, (father of Margaret, Queen of Henry VI.), poet, architect,

painter, sculptor and musician, is seated with his bride busied with the thought of building a beautiful palace. The Queen is trying by her charms to persuade the King to grant her some ornamentation for her apartment. A plan of the palace is at his feet, while he is provided with his working implements.

To create such visions of mediaeval romance was no easy task in the days when this picture was painted. Knowledge of the correct archaeology of distant periods was not at everyone's hand as it is now. Madox Brown spent much time in careful research before he painted the elaborate detail of his picture.

489 Fatima

By Sir Edward Burne-Jones.
Lent by The Earl of Carlisle.

Who does not know the tale of 'Bluebeard' and the bunch of keys he gave to his wife Fatima; every door and every cupboard she might open save one only. In the picture we see her pausing, the forbidden key in her hand, and we know she will open the dreadful closet where hang the corpses of her ten murdered predecessors, and that Bluebeard will come back and find a speck of blood on the key, but Sister Anne, from the tower, will hasten the arrival of Fatima's brother, who will be just in time to rescue her from the wrath of Bluebeard.

490 Sidonia Von Bork

By Sir Edward Burne-Jones.
Lent by W. Graham Robertson, Esq.

Sidonia von Bork was the principal character in "Sidonia the Sorceress," a romance written by Wilhelm Mienhold (1797-1841). The story says she was born in 1540 and was a lady of the Court of the Widowed Duchess of Pomerania, where her beauty and her arts so bewitched the young Prince Ernest, that while he was still under age he desired nothing so much as to make her his bride. But his mother the Duchess and Ulrich the Grand Chamberlain prevented this by exposing Sidonia's wickedness, and she in revenge cast a spell on the reigning house, which made the Princes childless and the family soon died out.

The picture represents Sidonia in the fulness of her youth and haughty beauty. The background consists of a corridor, in which the figure of the widowed Duchess who follows Sidonia with a look of dignified displeasure, and further away are the young Prince and old Ulrich, who with an arm thrown round his shoulder is leading the reluctant youth away. Sidonia, in suppressed rage at their interference gathers up her dress and prepares to move swiftly back to her own apartments.

After her dismissal from Court, Sidonia disappeared in evil company for many years, and though later in her life she obtained by threats a high position in the Convent of Marienfliess, she became publicly known

as a terrible sorceress, and was beheaded and burnt for a witch at the age of eighty years,

Meinhold, who was a Lutheran Pastor, amused himself by compiling romantic tales on the period of the Thirty Years War, which were so cleverly done that many critics supposed them to be actual contemporary records.

His first work published in 1843 under the title of "Maria Schweidler die Bernstein-Hexe," was ably translated into English by Lady Duff Gordon as the "Amber Witch," in 1844. The later work on Sidonia von Bork, "The Cloister Witch," became known to the Pre-Raphaelites—always on the look out for fresh themes—through Bell Scott, and Sir Edward Burne-Jones painted these fascinating figures of the heroine and her cousin Clara, when he was still much influenced by his master Rosetti.

491 The Eve of St. Agnes
By W. Holman Hunt.
Lent by Mrs. Munn.

The same subject is treated as in No. 360. In both we see great, resolute love scorning lower delights and passing unscathed through every danger to its goal.

492 Clara Von Bork
By Sir Edward Burne-Jones.
Lent by W. Graham Robertson, Esq.

Clara von Bork was a subordinate character in the romance of "Sidonia the Sorceress," a gentle and pious girl, who was also at the Court of Pomerania, and afterwards married Marcus von Bork, one of Sidonia's cousins. The Sorcesess hated her bitterly mocking at her goodness, and finally brought her to a fearful death. She is represented as tenderly carrying a brood of ducklings, typical of her own innocence and defencelessness, while a black cat prowls near, eagerly watching for an opportunity to devour them.

493 Robins of the Present Day
By Spencer Stanhope.
Lent by Albert Wood, Esq.

494 Brunhilde
By W. S. Burton.
Lent by the Artist.

495 The Huguenots
By Sir J. E. Millais, P.R.A.
Lent by Albert Wood, Esq.

This is an early study for the famous picture "The Huguenots." This was the name given to the Protestant party at the time of the great religious wars in France. This picture shows two lovers parting on the night of St. Bartholomew, when the Protestants in Paris were massacred by the Catholic party. The lady, fearing some harm may befall her lover, is here seen trying to tie round his arm the badge of the

Catholics, a white band, while he gently resists her, preferring to run any risks rather than appear under false colours.

496 Lucrezia Borgia
By DANTE G. ROSSETTI.
Lent by Joseph Beausire, Esq.

The wicked Borgia, Pope Alexander VI., is said to have employed his beautiful daughter Lucrezia in his murders and poisonings. Later criticism has partially whitewashed Lucrezia's character, but Rossetti shows us here Lucrezia calmly washing her hands of some villany while the mirror reflects her husband (the Duke of Bisceglia) whom Lucrezia has poisoned, and her father, the Pope, who has connived with her.

Rossetti first painted this about 1863. Then repainted it 1871 and totally altered the pose of the figure.

497 The Roman Widow
By DANTE G. ROSSETTI.
Lent by R. E. R. Brocklebank, Esq.

A Roman widow sits by a cinerary urn, in which rest the ashes of her dead lord. There, according to ancient custom, she has hung up her girdle. His lyre stands ungarlanded, and her fingers touch it softly; her own lyre is still hung with the living beauty of flowers. A lamp burns before the shrnie, roses wreath the marble wall. No black crape or ugly emblems of woe are here. *Dis manibus L'Ælio Aquino marito carissimo Papiria Gemina fecit. Ave Domine, vale Domine.*

Papiria Gemina made this to the gods below for Lucius Ælius Aquinus, her dearest husband. "Hale, Lord, Farewell Lord."

498 The Desert
By W. HOLMAN HUNT.
Lent by Sir Kenneth M. Mackenzie, K.C.B.

499 Italy
By G. F. WATTS, R.A., O.M.
Lent by Lord Aberdare.

A scene of Southern life and colour. These beautiful white oxen are used for agricultural work instead of horses over a large part of Italy, and in harvest-time they are seen wreathed with vines bearing home the vintage.

Mr. Watts finished this picture in early life; later on he again treated the same subject. Coming to reflect on what had been the deepest impression made on him by the manifold wondrous beauties of Italy, the painter selected this scene of rustic life in a land where the earth is generous and the skies kindly, so that men may labour without undue haste, and with some outward grace of life. The picture seems to sum up in one vision the poems which Virgil, the Roman poet, delighted to sing in praise of his native land.

500 The Death of Tristran
By FORD MADOX BROWN.
Lent by Edward Marsh, Esq.

501 Peep into Shropshire
By ROBERT TONGE.
Lent by Mrs. Wm. Coltart.

502 The Little Stream
By WILLIAM DAVIS.
Lent by Mrs. Rae.

503 Ophelia
By W. KNEWSTUB.
Lent by Mackenzie Bell, Esq.

SOUTH WALL.

504 Harlech Castle
By ALFRED HUNT.
Lent by Joseph Beausire, Esq.

505 Spring—Beech Trees
By D. A. WILLIAMSON.
Lent by James Smith, Esq.

506 Autumn—Study of Trees
By D. A. WILLIAMSON.
Lent by James Smith, Esq.

507 A Dream of Spring
By D. A. WILLIAMSON.
Lent by James Smith, Esq.

508 Landscape
By WM. LINDSAY WINDUS.
Lent by Edgar A. Browne, Esq.

509 Lion, Lioness and Cubs
By WILLIAM HUGGINS.
Lent by Alfred Booth, Esq.

510 The Patrician
By WM. LINDSAY WINDUS.
Lent by Mrs. Frank L. Teed.

"The Patrician" represents a noble of the Roman Empire about 40 A.D.

This work does not come within the limits of the period but it is included to complete the view of Mr. Windus's work. It reveals a genius for sumptuous yet restrained colour and splendid composition which makes one regret that the artist had not the strength and the opportunity for undertaking works of mon - mental decoration.

511 Port Newydd, Canarvonshire
By W. J. J. C. BOND.
Lent by Sir J. Gray Hill.

512 Lumb Holme, N. Lancashire
By D. A. Williamson.
Lent by James Smith, Esq.

513 A Dream of Early Morn
By D. A. Williamson.
Lent by James Smith, Esq.

514 Landscape
By Wm. Lindsay Windus.
Lent by Edgar A. Browne, Esq.

515 Milking Time, Peckham Common
By D. A. Williamson.
Lent by James Smith, Esq.

516 Warkworth Castle
By D. A. Williamson.
Lent by James Smith, Esq.

517 Kite Flying
By James Pelham, Junr.
Lent by James Pelham, Esq.

518 Penmaenmawr
By H. Williams.
Lent by John Eliot, Esq.

519 On the Moors, Lochwinnock
By James Pelham, Junr.
Lent by James Pelham, Esq.

520 The Renunciation of St. Elizabeth of Hungary
By James Collinson.
Lent by Charles R. Park, Esq.

521 Le Creux Harbour, Sark
By J. G. Naish.
Lent by O. Gatehouse, Esq.

"The artist has given us a view in the Island of Sark namely, "Le Creux Harbour"—just such a tiny sheltered inlet as one might expect to find in so diminutive an island and just such a grottoed nook as a mermaiden might haunt to wring out her tresses, were it not overhung by a lofty jetty and profaned by Jersey boatmen. Every pebble on the beach bears witness to the fact of the painter's faithful observation of nature. The many-hued shingle (interspersed with the blue syenite or soapstone of the island), both where the sun has dried the salt rime upon it and where it passes so cunningly into shadow—the boats at their moorings, just heaving with the fanlike wavelets—the surface reflections on the unilluminated portion of the water—are all most carefully rendered."

PENNY AND HULL, PRINTERS, LEMAN STREET, WHITECHAPEL, E.



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Certain Pictures and Prints are for sale. The Director will answer enquiries as to prices.

The book illustrations are not included in the Catalogue from want of space. They are lent by George Hallett, Esq., Harold Hartley, Esq., Joseph Swale, Esq., Mrs. Murray Smith, W. Rothenstein, Esq., Charles Dalziel, Esq., Gilbert Dalziel, Esq., and the South Kensington Museum.

The Trustees wish to express their thanks to Mr. Arthur Hughes and Mr. Francis Dodd for helping with the hanging of the Exhibition, and to Lady Jekyll, Mrs. Sydney Morse, and Mr. H. C. Marillier, for valuable assistance in various ways. They also wish to express their gratitude to the numerous lenders in Liverpool, to whose generosity in lending pictures the Exhibition owes its completeness.

It is hoped that in the Autumn an Exhibition, illustrating the Dominion of Canada, may be arranged in connection with the Government of Canada, and in the Spring of 1906, it is proposed, should funds be forthcoming, to hold an Exhibition illustrating "Georgian England." Offers of the loan of Pictures, Drawings, Furniture, Silver, China, and other objects will be welcomed by the Director at the Gallery.

As these Exhibitions depend upon voluntary donations, visitors are earnestly asked to put a contribution in the boxes.

LECTURES.

Thursday, April 6th, 8 p.m.
"THE LIVERPOOL PAINTERS"—
H. C. MARILLIER, ESQ.

Thursday, April 13th, 8 p.m.
"BOOK ILLUSTRATION"—
HENRY B. WHEATLEY, ESQ.
Lantern Illustrations.

Sunday, April 16th, 8 p.m.
CONCERT—
TOYNBEE ORCHESTRAL SOCIETY

Thursday, April 20th, 8 p.m.
"MODERN ART"—
W. G. BURTON, ESQ.

Sunday, April 30th, 8 p.m.
CONCERT—
TOYNBEE ORCHESTRAL SOCIETY

On the Tuesdays in April (4th, 11th, 18th, and 25th, at 8 p.m.,) the Director will give a short Lecture on the present Exhibition, and go round the collection with any who care to join him.